

DEPICTING AFFECT THROUGH TEXT, MUSIC, AND GESTURE

IN VENETIAN OPERA, C. 1640-1658

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Although early Venetian operas by composers such as Claudio Monteverdi and Francesco Cavalli offer today's listeners profound moments of emotion, the complex codes of meaning connecting emotion (or affect) with music in this repertoire are different from those of later seventeenth-century operatic repertoire. The specific textual and musical markers that librettists and composers used to indicate individual emotions in these operas were historically and culturally contingent, and many scholars thus consider them to be inaccessible to listeners today. This dissertation demonstrates a new analytical framework that is designed to identify the specific combinations of elements that communicate each lifelike emotion in this repertoire. Re-establishing the codes that govern the relationship between text, musical sound, and affect in this repertoire illuminates the nuanced emotional language of operas by composers such as Claudio Monteverdi, Francesco Cavalli, Antonio Cesti, and Francesco Lucio.

The new analytical framework that underlies this study derives from analysis of seventeenth-century Venetian explanations and depictions of emotional processes, which reveal a basis in their society's underlying Aristotelian philosophy. Chapters III and IV examine extant documents from opera librettists, composers, audience members, and their associates to reveal how they understood emotions to work in the mind and body. These authors, many of whom were educated by Aristotelian scholars at the nearby University of Padua, understood action and emotion to be bound together in a reciprocal, causal relationship, and this synthesis was reflected in the way that they depicted affect in opera. It also guided the ways that singer-actors performed and audiences interpreted this music. In contrast, post-1660 Baroque operas from France and

Italy express affect according to the musical conventions of the Doctrine of Affections (based in the ideas of René Descartes) and aim to present a single, clear emotion for each large semantic unit (recitative or aria). This paradigm does not hold true for operas composed before 1660; thus, this vibrant repertoire requires a new analytical approach that respects its pre-Cartesian musical aesthetics. Early Venetian opera composers express not just one, but many affects in each semantic unit. In their operas, musical sound interacts directly with text and dramatic action on a line-by-line basis to produce an unprecedented fluidity of emotional meaning. Chapter II describes a new analytical framework based in this understanding to reveal the means that librettists, composers, and performers used to communicate emotion in this repertoire.

Chapters V through X contain hermeneutic and musical analyses (according to the method described in Chapter II) of case studies drawn from Venetian operas performed between 1640 and 1658. These chapters illustrate how this repertoire uses a flexible but well-defined system of musical and textual markers to convey characters' emotions. This new approach unlocks an aesthetic system that privileges the fluid, real-time emotional reactions of the individual in accordance with Aristotelian emotional understanding. In Chapters XI and XII, supporting information gleaned from seventeenth-century acting treatises, reception documents, and conduct books enables an examination of the singer's role in depicting these textual and musical representations of affect in performance. These two chapters address seventeenth-century views on affective communication through voice acting and physical gesture, together with recommendations for today's singers who perform this repertoire. In taking a systematic approach to the identification of specific textual, musical, and gestural means for communicating affect in early Venetian opera, this dissertation offers a new approach to analyzing and performing its dynamic emotional content.

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CHAPTER I

INTRODUCTION

Scholars have long accepted the idea that Baroque operas from France and Italy in the later seventeenth century contain musical characteristics that express affect (or emotion) according to conventionalized codes of musical meaning. As a result, in each semantic unit, which can range from a recitative or aria to a whole scene, the music is designed to communicate a single affect. Composers accomplish this by using musical characteristics that are associated with the physical and emotional reaction of an ideal person in the given dramatic situation. The Cartesian philosophy that underlies the Doctrine of Affections prescribes this ideal reaction. A basic understanding of this worldview offers listeners access to the affective content of later Baroque *opera seria* repertoire, such as the works of George Frideric Handel, which are based in an understanding of emotion that comes from the philosophy of René Descartes and his influential book *Les passions de l'âme*.¹ Problems arise, however, when scholars and listeners apply this approach in their study of the earlier Baroque operas of Venetian composers such as Claudio Monteverdi and Francesco Cavalli.²

The difficulty facing today's listeners arises because the musical sounds that depict sorrow, joy, love, and other emotions vary among different time periods and cultures. A clear aesthetic division existed during this period between Italian, pre-Cartesian vocal music and the

¹ René Descartes, *Les passions de l'âme* (Paris: Henri le Gras, 1649). Descartes' ideas about music and affect are also addressed in his treatise on music, which was completed early in the seventeenth century but first published in 1650: René Descartes, *Musicae compendium* (Utrecht: Trajectum ad Rhenum, 1650). On the relationship between Cartesian philosophy and the Doctrine of Affections, see Peter Kivy, *Osmín's Rage: Philosophical Reflections on Opera, Drama, and Text* (Princeton: Princeton University Press, 1988); Rodney Farnsworth, "How the Other Half Sounds: An Historical Survey of Musical Rhetoric during the Baroque and After," *Rhetoric Society Quarterly* 20 (1990): 207-24; and John Walter Hill, *Baroque Music: Music in Western Europe, 1580-1750* (New York: W. W. Norton & Company, 2005).

² Ellen Rosand's many useful publications are discussed in detail below in the Review of Literature section. This section also includes a discussion of problems arising from her use of a Cartesian framework in Ellen Rosand, *Monteverdi's Last Operas: A Venetian Trilogy* (Berkeley: University of California Press, 2007), 304-11.

later traditions in England and France (as well as post-1660 Italy) to which early public opera eventually gave rise. The processes of discerning and explaining the emotions communicated in the music of this earlier repertoire are thus fraught with special challenges. During the transitional period between sixteenth-century vocal traditions (such as the madrigal) and the fully mature *opera seria*, the codes of meaning that would govern emotions in the Baroque era were only just solidifying. In his article on the interpretation of *L'incoronazione di Poppea*, Tim Carter describes the problem that today's listeners face in approaching this repertoire:

...the understanding of any musical semiotic is largely acquired rather than innate, and it is necessarily conditioned by an awareness of historically contingent processes of signification: few can still sustain a faith in the transcendent power of specific musical gestures to convey specific musical or extra-musical meanings. The judging of individual musical acts against the background of the stylistic, generic or other norms of a particular period is now widely viewed as a precondition for some kind of contextual reading of a given work, validating—even authenticating—our interpretation(s) within their proper frame.³

Elsewhere, Carter further observes that while it is true that our emotional response to this music is undeniably immediate and profound, the task of explaining the musical means through which the composer produces a depiction of the character's emotion is extremely difficult.⁴ Part of the problem is the fact that these means are highly dependent on context and closely tied to the composer's particular time and place:

Such contextual determinacy also raises another question. Few would deny the passion of Dido's lament, and most would probably feel that Monteverdi's lamenting nymph has some kind of a serious message to convey. In general, we tend to trust our immediate responses to music of this period, however much we might accept the need for caution in reading unfamiliar codes.⁵

³ Tim Carter, "Re-Reading *Poppea*: Some Thoughts on Music and Meaning in Monteverdi's Last Opera," *Journal of the Royal Musical Association* 122 (1997): 174.

⁴ Tim Carter, "The Search for Musical Meaning," in *The Cambridge History of Seventeenth-Century Music*, ed. Tim Carter and John Butt (Cambridge: Cambridge University Press, 2005), 183. Even in this short excerpt, Carter presents Dido and Monteverdi's Arianna as expressing a similar emotion without recognizing the different musical processes that will be used to produce these individual experiences of sorrow. This is an example of the type of overgeneralization conflating pre-Cartesian and later repertoire that this dissertation seeks to correct.

⁵ Carter, "The Search for Musical Meaning," 183.

Carter's comments draw attention to a central obstacle in the process of interpreting music when we, as listeners, are separated from the original audience by several centuries. For pre-Cartesian repertoire, the interpretive process becomes more complicated due to the relative lack of investigation of extant musical and theoretical sources relevant to librettists, composers, and performers working in *Seicento* Venetian society, who had not read *Les passions de l'âme* and thus understood emotion differently from later opera professionals.⁶

In order to understand how composers rendered emotions through music in any given time and place, it is necessary first to understand how they—and their listeners—understood emotions philosophically and physiologically. Herein lies the reason why the widely accepted approach to analyzing affect in later Baroque operas cannot adequately explain mid-*Seicento* Venetian composers' musical choices in affect-laden sections of their operas, which are substantially different from those of later composers. The operatic *milieu* of Handel and his contemporaries was steeped in the later-seventeenth-century Cartesian philosophy and the related Doctrine of Affections, and whether or not these individual composers, librettists, or listeners fully understood Cartesian thought, aspects of this worldview are clearly identifiable in the text and music of the operas these societies produced.⁷ Conversely, Cartesian principles of emotion were not widespread in midcentury Venice; in fact, Descartes's *Les passions de l'âme* was banned and virtually unknown throughout Italy for much of the century.⁸

⁶ For Tim Carter, it remains difficult to access semiotics of this time period because musical signifiers/signifieds were "in flux." Due to the shift between philosophical and artistic periods, these were still being codified. This is true for the vocal music of the time in general; I will argue that in the repertoire considered here, norms and musical expectations for emotional expression in fact coalesced rapidly and can be systematically assessed through the use of my method. Tim Carter, "Re-Reading *Poppea*," *Journal of the Royal Musical Association* 122 (1997): 91.

⁷ Peter Kivy, *Osmin's Rage*, 99.

⁸ The Catholic Church officially condemned the international Latin version of *Les passions de l'âme* as *Passiones animae* (Amsterdam: Lowijs Elzevier, 1650) and all other published versions in 1663. *Index librorum prohibitorum: 1600-1966, Index des livres interdits* 11, ed. Jesús Maria de Bujanda (Montreal: Médiaspaul, 2002), 281-82. The

Surviving written evidence indicates that the *Seicento* Venetian worldview was based not on Cartesian models focused on the ideal reaction to a given situation, but on Aristotelian principles derived from Aristotle's *Rhetoric* and related works (newly translated in the *Cinquecento*), which were central to the curriculum at the University of Padua, where many Venetian opera librettists studied.⁹ The Aristotelian view of emotion is focused on the way that the surrounding situation and personal characteristics of the individual produce an emotional reaction that is specific to that person, leading to a wider range of possible affects and a more nuanced, situational realization of affect through music. In this study, I have used extensive case studies drawn from seven Venetian operas composed and premiered between 1639 and 1658 to produce a comprehensive theory on the flexible relationship between music and affect in this repertoire: a framework for understanding the Aristotelian emotional expression of *Seicento* Venice that offers the listener the sort of guidance that scholars of later, Cartesian-based opera are able to draw from the Doctrine of Affections. Analysis of musical and textual expressions of affect in various dramatic situations selected from operas by Claudio Monteverdi, Francesco Cavalli, Antonio Cesti, and Francesco Lucio reveals that this repertoire uses a different, less stylized system of musical and textual markers to convey characters' emotions.

The relationship between action and affect in this repertoire is also different from that of later opera based on the Doctrine of Affections. Understanding the relationship between text, affect, and music in each repertoire clarifies this distinction, which has important ramifications for both study and performance. In Cartesian opera, the interaction between the essentially

conventions for Venetian opera before 1660 were established by the early 1640s, well before the publication or circulation of Descartes's volume in Italy.

⁹ Ellen Rosand, *Opera in Seventeenth-Century Venice: The Creation of a Genre* (Berkeley: University of California Press, 1991), 38. In particular, the influential instructor Cesare Cremonini was part of an Aristotelian tradition at Padua that began with his predecessor in natural philosophy instruction, Jacopo Zabarella. See William J. Bouwsma, *The Waning of the Renaissance, 1550-1640* (New Haven: Yale University Press, 2000), 157.

passive experience of emotion and the inherently active motion of the body was not a close one; these two systems operated independently through the agency of tiny, invisible messengers within the human body that Descartes calls *esprits*.¹⁰ This view of the dichotomy between action and emotion leads to a separation of the two in Cartesian-based opera: recitatives, being inherently active, advance the plot of the opera, whereas arias, being inherently reflective, allow the character to pause all action and reflect on feelings, but without a clear sense that it was the preceding action that prompted this display of emotion.

This relationship would have been understood in a very different way within the Aristotelian philosophical framework of mid-*Seicento* Venice. There, affect and action were seen as connected in a causal relationship: the body's action gives rise to consequences that prompt emotional response, and that emotion in turn prompts new action.¹¹ This view suggests a reciprocal relationship between musical forms (recitative and aria) and dramatic needs (action and affect) that helps to explain composers' choices in this repertoire, in which action is not confined to recitative, nor emotional reflection to the still-developing semantic unit of the aria. This repertoire is not evidence of the early development of genre conventions based on the Doctrine of Affections, but rather a fully formed dramatic conception of its own based on Aristotelian ideas of cause and effect in emotional response. A more detailed discussion of the differences between these two worldviews appears in Chapter III.

This study identifies the textual and musical characteristics that depict specific affects in pre-Cartesian opera during the mid-*Seicento*. As the description of the method for this undertaking indicates (see Chapter II), the fact that generic conventions coalesced relatively

¹⁰ Hendrik Schulze and Sara Elisa Stangalino, introduction to *Artemisia*, by Francesco Cavalli, ed. Hendrik Schulze and Sara Elisa Stangalino (Kassel: Bärenreiter, 2013), xxii-xxiii.

¹¹ Schulze and Stangalino, introduction to *Artemisia*, xxii-xxiii.

quickly in midcentury Venetian opera facilitated the identification of scenes that depict similar dramatic situations and therefore allow comparisons of individual characters experiencing similar affects. Careful examination of text and music in combination was required to reach conclusions about the expression of emotion in these case studies, which depends upon the cumulative result of many small, individual musical and textual factors. This analytical process and the resulting conclusions reflect the highly personal nature of the Aristotelian emotional response as it is depicted in these operas.

The application of my theoretical framework revealed that each basic emotional type has an associated group of musical characteristics from which the composer may choose depending on details of the character's personality and dramatic situation. This process results in many versatile combinations of musical markers for emotions, and thus, each depiction of an emotional experience is specific to the individual. Across all emotions, these musical parameters are drawn most commonly from the following characteristics: harmonic shifts, melodic directionality, tessitura, length of rests, melody/*continuo* line interaction, rate of harmonic change and melodic gesture. By discovering instances in which composers reuse particular versions of these parameters in different scene sections that depict the same affect, I revealed the system of interactive musical markers that carried definable affective meanings.

This more accurate framework for understanding affect in this repertoire is designed to benefit several groups of music professionals. Scholars will now have at their disposal an improved method for analyzing and discussing the affective content of works ranging from the first Venetian operas through the 1660s. This new approach facilitates critical analysis of emotional depictions in this music by recognizing the impact of Aristotelian thought on librettists' and composers' creative choices. The availability of this framework for analysis may

encourage scholars to address the relative scarcity of in-depth analysis that deals with affective and dramatic properties in this music (particularly outside the works of Claudio Monteverdi and Francesco Cavalli).

Opera directors and singers who seek to produce historically informed performances can also benefit from this project. An improved methodology for understanding affect permits directors to find more nuanced ways to approach staging and acting with their performers, who frequently require additional interpretive guidance when preparing roles from pre-Mozartian operas. The individual case study analyses in Chapters V through X contain insights that can aid performers in the process of developing personalized interpretations of these and related scenes for performance. Chapters XI and XII address affective content in performance. These chapters further facilitate interpretation by offering analyses of extant documents relevant to the performance of opera in *Seicento* Venice, together with recommendations for applying this information in our own twenty-first-century productions. They are designed to enable singer-actors who are new to early opera to experience a closer connection with these characters' methods of emotional expression (as the composer has depicted them), which are different from those of opera characters from any other time and place.

Review of Literature: Primary Sources

In order to analyze the affective content of operatic music, it is first necessary to seek background information on the ways that *Seicento* Venetian audiences understood emotions to function. The literature that served as the basis for formal education in Venice includes the works of Aristotle, and particularly his *Poetics*, *Rhetoric*, *Politics*, *Nicomachean Ethics*, and *On the*

Soul.¹² These texts, and particularly the *Rhetoric* and *Politics*, formed the foundation of the university education that many opera influencers (librettists, impresarios, and audience members) received in Padua (see Chapter III for further information). Aristotle's explanations of emotional workings, which are primarily concentrated in Book II of the *Rhetoric*, influenced the authors of extant *Seicento* writings on the same topic; Chapters II and III discuss correlations with and quotations from Aristotle's own explanations of emotions in relevant *Seicento* publications.

The *Seicento* sources that contain evidence of Aristotelian thought related to emotion in Venetian society include several distinct categories of extant literature. This evidence includes direct references to emotion, words that describe affects, situations that gave rise to emotions, physical signs that convey emotions, and references to the relevant writings from Aristotle. The first group of *Seicento* sources is comprised of writings that would have been available to opera creators and performers that could have influenced their ideas about affect, including how emotions work, how people express emotions externally, or how to successfully depict emotions in art (visual, textual, musical, or dramatic). These sources include courtly behavior manuals such as Baldassare Castiglione's *Il cortegiano*, Giovanni Della Casa's *Il Galateo*, and Lodovico Dolce's *Dialogo della istituzione delle donne*, which offered *Seicento* readers instructions on the proper management and expression of emotion through their descriptions of appropriate social behaviors.¹³ Three extant treatises on theater or opera production offer similar instructions that

¹² Aristotle, *Poetics*, ed. and trans. Stephen Halliwell, Loeb Classical Library 199 (Cambridge, MA: Harvard University Press, 1995); *Art of Rhetoric*, trans. J. H. Freese, Vol. 193 of Loeb Classical Library (Cambridge, MA: Harvard University Press, 2014); *Politics*, trans. H. Rackham, Vol. 264 of Loeb Classical Library (Cambridge, MA: Harvard University Press, 2014); *Nicomachean Ethics*, trans. H. Rackham, Vol. 73 of Loeb Classical Library (Cambridge, MA: Harvard University Press, 1926); and *Aristotle's On the Soul and On Memory and Recollection*, trans. Joe Sachs (Santa Fe: Green Lion, 2001).

¹³ Baldassare Castiglione, *The Courtier (Il cortegiano)*, trans. Thomas Hoby (New York: The National Alumni, 1907); Giovanni Della Casa, *Galateo*, ed. Gennaro Barbarisi (Venice: Marsilio, 1999); and Lodovico Dolce, *Dialogo della istituzione delle donne* (Venice: Gabriel Giolito de' Ferrari, 1560).

were explicitly designed for the stage, including the anonymous 1630s volume *Il corago*, Angelo Ingegneri's *Della poesia rappresentativa*, and Giovanni Battista Doni's *Trattato della musica scenica*.¹⁴ Additional contextual information on *Seicento* understanding of emotions derives from treatises on iconography (primarily Cesare Ripa's *Iconologia*) and physiology or gesture (Giovanni Battista Della Porta's *Della fisionomia dell'uomo* and Giovanni Bonifacio's *L'arte dei cenni*).¹⁵ These works contain extensive information on *Seicento* approaches to regulating emotions, as well as methods for depicting them via stage acting, gesture, and facial expressions.

The next group of sources includes documents that opera creators wrote other than their operatic works, such as the academic publications of the *Accademia degli Incogniti*. The *Incogniti* were deeply invested in Venetian opera both artistically and financially, and their published debates contain important insights into the relationship between music, drama and emotion in *Seicento* thought.¹⁶ Their short academic writings on topics such as tears, love, and hope reveal vital information on the ways they believed humans experience and express emotion.¹⁷ Their many amorous novellas are also useful in this respect, as they allowed these authors to depict affect-laden situations freely in prose without the constraints of musical or poetic exigencies.¹⁸ These documents also include prefatory materials such as letters to the

¹⁴ Anon., *Il Corago, o vero, Alcune osservazioni per metter bene in scena le composizioni drammatiche*, ed. Paolo Fabbri and Angelo Pompilio (Florence: L. S. Olschki, 1983); Angelo Ingegneri, *Della poesia rappresentativa & del modo di rappresentare le favole sceniche* (Ferrara, Vittorio Baldini, 1598); and Giovanni Battista Doni, *Trattato della musica scenica*, *Lyra Barberina*, ed. A. F. Gori and G. B. Passeri (Florence: Stamperia Imperiale, 1763). These resources are discussed individually in Chapters Three and Four.

¹⁵ Cesare Ripa, *Iconologia overo descrizione di diverse imagini cavate dall'antichità, et di propria inventione*, facsimile (Zurich: Georg Olms Verlag, 2000); Giovanni Battista Della Porta, *Della fisionomia dell'uomo*, ed. Mario Cicognani (Milan: Longanesi, 1971); and Giovanni Bonifacio, *L'Arte de' Cenni* (Vicenza: Francesco Grossi, 1616).

¹⁶ Rosand, *Opera in Seventeenth-Century Venice*, 38.

¹⁷ Giovanni Francesco Loredano, *Bizzarie accademiche* (Cremona: Belpiere, 1676) and Giovanni Francesco Loredano, *Discorsi accademici dei signori incogniti* (Venice: Sarzina, 1635).

¹⁸ Anon., *Cento novelle amorose de' signori accademici incogniti* (Venice: Guerigli, 1651) and Gio. Francesco Loredano, *De gli scherzi geniali* (Venice: ad istanza dell'Accademia, 1643).

reader or dedications that librettists wrote to accompany their published libretti, which frequently address the importance of affective expression in their work and their personal approaches to achieving believable representations of emotion. Claudio Monteverdi's letters also fit within this category, as he offers detailed information on his own process of developing a musical style that conveys emotion clearly.¹⁹ Evidence gleaned from these documents underlies the methodology for this project and the interpretation of data from textual and musical analysis. This contextual information also informs the two chapters in on performance (Chapters XI and XII), which offer historical accounts of *Seicento* acting and gestural practice relevant to this repertoire, along with suggestions for the interpretation and performance of these operas today.

The operas themselves comprise the final group of *Seicento* documents. Numerous libretti are currently available both in library collections and online via their institutions, and these sources provide many examples of the authors' own representations and explanations of emotion. The group of libretti that contribute case studies for this study includes works by several prominent authors across three decades (late 1630s through mid-1660s). The libretti used in the preparation of case studies include the following: Giacomo Badoaro's *Il ritorno d'Ulisse in patria*, Giovanni Francesco Busenello's *L'incoronazione di Poppea*; Giovanni Faustini's *L'Egisto*; Giacinto Andrea Cicognini's *Giasone* and *Oronoe*; Nicolò Minato's *Xerse*; and Aurelio Aureli's *Il Medoro*.²⁰ Additional contextual information and textual case study material comes from further examples by Benedetto Ferrari (*Il pastor regio*); Giulio Strozzi (*La finta*

¹⁹ Claudio Monteverdi, *Lettere, dediche, e prefazioni*, ed. Domenico De'Paoli (Rome: De Santis, 1973).

²⁰ Giacomo Badoaro, *Il ritorno d'Ulisse in patria*, ed. Dario Zanotti, www.librettidopera.it 173, <http://www.librettidopera.it/zpdf/ritulipa.pdf>; Giovanni Francesco Busenello, *L'incoronazione di Poppea* (Venice: Andrea Giuliani, 1656); Giovanni Faustini, *L'Egisto* (Venice: Pietro Miloco, 1654); Giacinto Andrea Cicognini, *Giasone* (Venice: Giacomo Batti, 1649); Giacinto Andrea Cicognini, *L'Oronoe* (Venice: Steffano Curti, 1666); Nicolò Minato, *Xerse* (Venice: Matteo Leni, 1654); and Aurelio Aureli, *Il Medoro* (Venice: Francesco Nicolini, 1658).

pazza); Giacomo Badoaro (*L'Helena rapita da Theseo*); Michel' Angelo Torcigliani (*Le nozze d'Enea con Lavinia*), Giovanni Francesco Busenello (*Gli amori d'Apollo e di Dafne*, *La Didone*); Giulio Cesare Sorentino (*Il Ciro*); Nicolò Minato (*Antioco*, *Muzio Scevola*); Aurelio Aureli (*Perseo*); Giacomo Castorio (*Pericle effeminato*, *La guerriera spartana*); Giacomo Dall'Angelo (*L'Euridamante*); and Matteo Noris (*La Zenobia*).²¹ Opera scores also offer relevant textual information, as some contain performance rubrics related to expressive movement or instances in which the composer has shortened, altered, repeated, or expanded the librettist's text in ways that have an impact on affective expression (see Chapter IV). Hermeneutic examination of these textual sources provides insight into seventeenth-century beliefs regarding the categorization of emotions and modes of affective expression as they existed before Cartesian thought became widespread in Europe.

Review of Literature: Secondary Resources

Although several prominent scholars have published compelling analyses of music from this repertoire that address connections between music and emotion (or drama), this dissertation presents the first comprehensive methodology for analyzing the emotional content of mid-Seicento opera. Most authors who address musical interpretations of emotion do not explain their methodologies and limit the scope of their comments to an individual opera or the works of one

²¹ Libretti consulted during the preparation of this dissertation include Benedetto Ferrari, *Il pastor regio* (Venice: Antonio Bariletti, 1640); Giulio Strozzi, *La finta pazza* (Venice: Gio. Battista Surian, 1641); Giacomo Badoaro, *L'Helena rapita da Theseo* (Venice: Michiel Miloco, 1643); [Michel' Angelo Torcigliani,] *Argomento et Scenariò, Le nozze d'Enea a Lavinia* (Venice: 1640), transcribed in Ellen Rosand, *Monteverdi's Last Operas: A Venetian Trilogy* (Berkeley: University of California Press, 2007), Appendix 2, 389; Giovanni Francesco Busenello, *Gli amori d'Apollo e di Dafne* (Venice: Andrea Giuliani, 1656); Giovanni Francesco Busenello, *La Didone* (Venice: Andrea Giuliani, 1641); Giulio Cesare Sorentino, *Il Ciro* (Venice: Gio. Pietro Pinelli, 1654); Nicolò Minato, *Antioco* (Venice: Andrea Giuliani, 1658); Nicolò Minato, *Muzio Scevola* (Venice: Giuliani, 1665); Aurelio Aureli, *Perseo* (Venice: Francesco Nicolini, 1665); Giacomo Castoreo, *Pericle effeminato* (Venice: Giacomo Batti, 1653); Giacomo Castoreo, *La guerriera spartana* (Venice, Giacomo Batti, 1654); Giacomo Dall'Angelo, *L'Euridamante* (Venice: Pietro Pinelli, 1654); and Matteo Noris, *La Zenobia* (Venice: Camillo Borroli, 1666).

composer; as a result, their approaches to affect in this repertoire have generally been idiosyncratic (that is, dealing with case-by-case rather than systematic, repertoire-wide techniques for affective depiction) and widely varied. Two widespread but problematic assumptions have allowed this situation to persist: either scholars state that this music operates based on codes of musical meaning that are now lost and thus make no special attempt to approach emotional expression from a seventeenth-century perspective, or they assume in their analysis that this repertoire operates through a Cartesian philosophy similar to that underlying later *Seicento* opera. An Aristotelian view of this society and its repertoire reveals the overwhelming need for a new approach and thus places this dissertation in dialogue with existing scholarship.

Two authors in particular focus on relationships between historical philosophy and music and provide a basis for comparative analysis. Gary Tomlinson's three books *Monteverdi and the End of the Renaissance*, *Music in Renaissance Magic*, and *Metaphysical Song* address the relevance of Neoplatonic thought to the musical societies of the Renaissance in Italian lands and more specifically to the music of Monteverdi and his early contemporaries.²² Tomlinson's observations in these publications aid in the identification of remaining elements of *Cinquecento* and early *Seicento* Neoplatonic thought in *Seicento* documents. They also demonstrate one approach to applying historical philosophy in musical interpretation. Peter Kivy's *Ossin's Rage: Philosophical Reflections on Opera, Drama, and Text* provides information related to the philosophical position at the other boundary of the historical period covered in this dissertation.²³

²² Gary Tomlinson, *Monteverdi and the End of the Renaissance* (Berkeley: University of California Press, 1987); *Music in Renaissance Magic: Toward a Historiography of Others* (Chicago: University of Chicago Press, 1993); *Metaphysical Song: An Essay on Opera* (Princeton: Princeton University Press, 1999).

²³ Kivy, *Ossin's Rage*.

Kivy devotes an entire chapter to the relationship between Cartesian emotional philosophy and its manifestation in music, which he reveals through his analyses of emotional depiction in the eighteenth-century *opera seria* repertoire of composers such as George Frideric Handel.²⁴ The respective approaches of Tomlinson to Neoplatonism and Kivy to Cartesian thought provide useful historical context for readings of *Seicento* Aristotelian emotional theory.²⁵

On the culture of Venice in the seventeenth century, the education of Venetian citizens, and *Seicento* Aristotelianism, several publications exist. The most significant of these include Michele Battaglia's *Delle accademie veneziane*, Monica Miato's *L'Accademia degli Incogniti di Giovan Francesco Loredan*, Edward Muir's "Why Venice? Venetian Society and the Success of Early Opera," and Arthur Livingston's *La vita veneziana nelle opere di Gian Francesco Busenello*.²⁶ All of these help to provide an overview of the literary culture of Venice during the early years of the development of public opera, including the connections between Aristotelian education at the University of Padua and the views expressed in the publications of opera librettists, impresarios, and members of Venetian *accademie*. A further resource for the literary background and development of *Seicento* opera is Paolo Fabbri's *Il secolo cantante: Per la storia del libretto d'opera nel Seicento*, which addresses the history and conventions of the opera libretto throughout the period covered in this study.²⁷

²⁴ Kivy, *Ossmin's Rage*, 97-132.

²⁵ Another resource on relationships between music and theories of emotional workings within the body is Richard Leppert, *The Sight of Sound: Music, Representation, and the History of the Body* (Berkeley: University of California Press, 1993.) Leppert considers a different repertoire and time period in this publication, but this discussion addresses aspects of historical views on relationships between body, emotion, and music.

²⁶ Michele Battaglia, *Delle accademie veneziane* (Venice: Orlandelli, 1826); Monica Miato, *L'Accademia degli Incogniti di Giovan Francesco Loredan, Venezia (1630-1661)* (Florence: Leo S. Olschki, 1998); Edward Muir, "Why Venice? Venetian Society and the Success of Early Opera," *Journal of Interdisciplinary History* 36 (2006): 331-53; Arthur Livingston, *La vita veneziana nelle opere di Gian Francesco Busenello* (Venice: V. Callegari, 1913).

²⁷ Paolo Fabbri, *Il secolo cantante: Per la storia del libretto d'opera nel Seicento* (Bologna: Il Mulino, 1990). For examples of contemporaneous written elements of *commedia dell'arte* plots, see Barry Grantham's *Commedia Plays: Scenarios—Scripts—Lazzi* (London: Hern Books, 2006).

Current authors on seventeenth-century music provide both production data and historical context for Venetian operas of this period. This published research includes necessary background information on practical aspects of opera composition and performance, including libretto production, performance timelines, financial arrangements, stage sets production, singers' biographies, and the locations of extant *Seicento* documents (such as scores, libretti, and reception documents). "Production, Consumption and Political Function of Seventeenth-Century Opera" by Lorenzo Bianconi and Thomas Walker contains extensive historical data regarding the makeup of the Venetian opera audience, the costs of production, and the musical forces that theaters employed.²⁸ This article is typical of much scholarship on this repertoire: it is fact-driven and examines a plethora of contemporary documents to present an accurate, comprehensive picture of performance conditions using data such as impresarios' expenditures and box office records. It does not seek to address affect, dramatic content, or other aspects of meaning, but rather makes available vital historical data on practical matters of opera production and consumption. Bianconi and Walker's article informs the present study through the information it provides on hiring practices, audience demographics, and similar topics.

Two larger compendia provide particularly useful overviews of the topics listed above: Ellen Rosand's *Opera in Seventeenth-Century Venice* and Beth Lise Glixon and Jonathan Glixon's *Inventing the Business of Opera*.²⁹ Both books are indispensable as repositories of practical data. Due to the authors' collective focus on describing and explaining the development

²⁸ Lorenzo Bianconi and Thomas Walker, "Production, Consumption and Political Function of Seventeenth-Century Opera," *Early Music History* 4 (1984): 209-96.

²⁹ Ellen Rosand, *Opera in Seventeenth-Century Venice: The Creation of a Genre* (Berkeley: University of California Press, 1991) and Beth Lise Glixon and Jonathan Glixon, *Inventing the Business of Opera: The Impresario and his World in Seventeenth-Century Venice* (New York: Oxford University Press, 2006). An additional article on practical aspects of production is Beth Lise Glixon, "Marco Faustini and Venetian Opera Production in the 1650s," *Journal of Musicology* 10 (1992): 48-73.

of commercial opera, these books do not seek to address affective depiction in this repertoire from an Aristotelian philosophical perspective.³⁰ In *Opera in Seventeenth-Century Venice*, Rosand does discuss musical and dramatic conventions in detail.³¹ She identifies several categories of genre scenes, some of which appear in this dissertation as case studies and receive their own chapters in this document in Chapters VIII and X including the love duet, the mad scene, and the lament.³² In some isolated examples, Rosand's approach to musical and dramatic analysis implies that her understanding of the music is based on a Cartesian framework of emotional expression (see discussion in Chapter III). This dissertation builds on her work both by providing in-depth analysis of the properties of affect in this music (which is currently scarce) and by facilitating the application of an Aristotelian philosophical framework for the analysis of Venetian opera.

Several prominent scholars have published interpretations of the operas studied in this dissertation, and particularly of specific works by Monteverdi and Cavalli (*Il ritorno d'Ulisse in patria*, *L'incoronazione di Poppea*, *Giasone* and *Xerse*). The major difficulty with these existing interpretive documents is that each author has a distinctive approach to analyzing music and affect, and none of them attempt to explain in detail the means through which composers depict affect in this repertoire as a whole. This results from the lack of a comprehensive system for evaluating affective content in the works of Monteverdi, Cavalli and their contemporaries. Scholars who do write extensively on this topic often do not explain their methods for assessing

³⁰ Another relevant volume that also contains information on the development of opera as a commercial genre, practical aspects of production, and the general relationship of opera to *Seicento* Venetian society is *Il sistema produttivo e le sue competenze, Storia dell'opera italiana* 4, ed. Lorenzo Bianconi and Giorgio Pestelli (Turin: Edizioni di Torino, 1987), 1-30. The opening chapters of this volume address the transition from court opera to public opera and the role of traveling theatrical troupes in the development of Venetian opera.

³¹ Rosand, *Opera in Seventeenth-Century Venice*.

³² Rosand, *Opera in Seventeenth-Century Venice*, 333-60.

emotional depiction in music, and they tend to use a Cartesian affective model for their analysis, whether implicitly or explicitly. Their interpretations are useful in the following chapters for comparison both of approaches and of the resulting conclusions.

In addition to her larger volume *Opera in Seventeenth-Century Venice*, Ellen Rosand's *Monteverdi's Last Operas: A Venetian Trilogy* and her many articles on the affective and dramatic results of Monteverdi's text setting provided useful groundwork for discussion of the interaction between words, music and affect.³³ In particular, in "Monteverdi's Mimetic Art: *L'incoronazione di Poppea*" she establishes a distinction between local text depiction—i.e., word painting—and the more dramatically significant setting that conveys affect over a larger musical span, whether of the line or the entire formal segment.³⁴ Rosand identifies moments in *Incoronazione* in which music mimics action and then provides analysis of the techniques that produce this mimetic effect.³⁵ Even in this detailed discussion, her specific aims do not require her to systematically address the musical and textual factors that actually depict affects. This dissertation engages directly with current scholarship such as Rosand's. Some case studies include operatic passages that Rosand and other scholars have also identified as expressing affect, the following chapters place new interpretations based in *Seicento* Aristotelian philosophy in dialogue with these scholars' methods and conclusions for specific case studies.

³³ Ellen Rosand, *Monteverdi's Last Operas: A Venetian Trilogy* (Berkeley: University of California Press, 2007); "Monteverdi's Mimetic Art: *L'incoronazione di Poppea*," *Cambridge Opera Journal* 1 (1989): 113-37; "The Descending Tetrachord: An Emblem of Lament," *Musical Quarterly* 45 (1979): 346-59; "Music in the Myth of Venice," *Renaissance Quarterly* 30 (1977): 511-37; "Iro and the Interpretation of *Il ritorno d'Ulisse in patria*," *Journal of Musicology* 7 (1989): 141-64; "Seneca and the Interpretation of *L'incoronazione di Poppea*," *Journal of the American Musicological Society* 38 (1985): 34-71; "Operatic Ambiguities and the Power of Music," *Cambridge Opera Journal* 4 (1992): 75-80.

³⁴ Rosand, "Monteverdi's Mimetic Art," 113-37.

³⁵ Rosand, "Monteverdi's Mimetic Art," 113-37.

For example, Rosand's analysis of Ottone's music from *L'incoronazione di Poppea* in *Monteverdi's Last Operas* highlights the way my approach interacts with those of other scholars and challenges current views on affect and action in this repertoire.³⁶ In these pages, Rosand discusses Ottone's opening recitative and aria (beginning at "E pur io torno qui," I.1). There is no question that in this passage, Monteverdi chose to follow the librettist's implied instructions only to a point; the opening lines are *versi sciolti*, the 7- and 11-syllable lines of text that usually signal recitative, yet Monteverdi set these lines with a repeating *continuo* line and greater rhythmic regularity than is usual for recitative. Shortly thereafter, another section of text is written in regular meter with a clear rhyme scheme ("Caro tetto amoroso" through "questi sospir alla diletta mia" in the same scene), suggesting aria style, but Monteverdi designated this section as recitative. Rosand's comments on this section reveal the Cartesian philosophy that underlies her analysis. She explains these unusual choices by claiming that Monteverdi distinguished aria from recitative based primarily on dramatic content (affect vs. action) rather than textual form.³⁷ This implies a strict separation between action and affect in which recitative is active whereas the aria is reserved for passive reflection (as in later Italian opera), but neither the text nor the music of the scene bears this out. Just as Ottone's text cannot be strictly divided into action and reflection, Monteverdi's music in this scene moves flexibly between recitative, aria-like and full-fledged aria style in a constantly reactive manner that displays an Aristotelian cosmology: action and affect are connected in a causal relationship, and thus one leads into the other in a constantly unfolding textual and musical process.

³⁶ Rosand, *Monteverdi's Last Operas*, 304-11.

³⁷ Rosand, *Monteverdi's Last Operas*, 307.

Like Rosand in *Monteverdi's Last Operas*, many other authors examine the musical and dramatic characteristics of *Seicento* opera primarily through the lens of Monteverdi's operas. In *Monteverdi: Music in Transition*, Silke Leopold discusses topics relevant to Monteverdi's works in general, such as the *seconda prattica*, the literary pastorate, and issues surrounding extant documentation of his life and works. She also includes two chapters dedicated to major elements common to many *Seicento* operas: the lament and the *basso ostinato*.³⁸ Similarly, Mark Ringer's *Opera's First Master: The Musical Dramas of Claudio Monteverdi* exclusively addresses this composer's works and is given over mostly to pre-Venetian compositions, but his two final chapters contain analyses of *Il ritorno d'Ulisse in patria* and *L'incoronazione di Poppea* (respectively).³⁹ Although Ringer devotes these chapters to overviews of each opera including historical context, detailed scene-by-scene synopses, and extensive musical interpretations, the scope of this study does not require him to address Monteverdi's general techniques for representing emotions in opera or any relationship that Monteverdi's approach to affective depiction may have with those of the composer's contemporaries. Like Ringer's volume, which addresses a single composer's operatic works across an entire career, Eric Chafe's *Monteverdi's Tonal Language* specifically covers one aspect of Monteverdi's composition: the relationship between harmonic theory and actual compositional practice.⁴⁰ Though his insights here are not focused specifically on the depiction of emotion, his chapters on "tonal allegory" in Monteverdi's two Venetian operas contain extensive musical interpretation of specific scenes.⁴¹ Chafe's focus on tonal aspects of Monteverdi's harmonic practice does not emphasize the

³⁸ Silke Leopold, *Monteverdi: Music in Transition*, trans. Anne Smith (Oxford: Clarendon Press, 1991).

³⁹ Mark Ringer, *Opera's First Master: The Musical Dramas of Claudio Monteverdi* (Pompton Plains, NJ: Amadeus Press, 2006), 137-308.

⁴⁰ Eric T. Chafe, *Monteverdi's Tonal Language* (New York: Schirmer, 1992).

⁴¹ Chafe, 261-330.

representation of emotion, but his conclusions provide bases for comparison with other authors' approaches and interpretations. Similarly, Francesco Dalla Vecchia's dissertation "Key Symbolism in Francesco Cavalli's Arias" addresses the works of a single composer and does not include recitative in analysis; thus, his approach and conclusions invite comparison with those of other scholars, but he does not seek to uncover relationships between keys and emotions in works outside of Cavalli's, or even in the passages in recitative texture that are so fundamental to the aesthetics of early opera.⁴²

Tim Carter's *Monteverdi's Musical Theater* is another comprehensive volume that provides background information for all of Monteverdi's theatrical works, including those that are now lost.⁴³ His discussion of each opera contains one or two paragraphs that implicitly deal with affect, but the search for affective meaning is not Carter's priority in this historical overview of the composer's life and works. His chapter in the *Cambridge History of Seventeenth-Century Music* is similarly helpful in describing what he calls musical "signifiers" for particular extramusical concepts, including the descending tetrachord to indicate lament and the use of *versi sdrucchioli* to signal an act of enchantment.⁴⁴ These two large-scale publications are valuable resources and serve as further examples of scholars' individual approaches to addressing affect in this repertoire.

Carter's most directly relevant work is "Re-Reading *Poppea*: Some Thoughts on Music and Meaning in Monteverdi's Last Opera."⁴⁵ As Carter is addressing one opera and one

⁴² Francesco Dalla Vecchia, "Key Symbolism in Francesco Cavalli's Arias," PhD diss., University of Iowa, 2011.

⁴³ Tim Carter, *Monteverdi's Musical Theatre* (New Haven: Yale University Press, 2002).

⁴⁴ Carter, "The Search for Musical Meaning," 181-83.

⁴⁵ Tim Carter, "Re-Reading *Poppea*," 173-204. Another directly relevant article that similarly focus on an individual opera is Tim Carter, "In Love's Harmonious Consort?": Penelope and the Interpretation of *Il ritorno d'Ulisse in patria*," *Cambridge Opera Journal* 5 (1993): 1-16.

composer in this article, he explains depictions of emotions in musical examples drawn from *Incoronazione* on a case-by-case basis rather than providing a comprehensive methodology that takes into account a variety of musical parameters and a large sample of representative operas by different composers and librettists. In contrast, the philosophically guided framework in this dissertation is designed to decode the means for affective depiction in this repertoire systematically through the identification of affective markers in text and music.

Bonnie Gordon and Wendy Heller are representative authors for another facet of current scholarship on affect in early Venetian opera.⁴⁶ These authors both work primarily on the intersection of gender studies and musicology in this repertoire, and both address affect indirectly when they analyze composers' musical depictions of women. Gordon's primary focus is on Monteverdi's madrigals and other short works rather than opera, and the markers that carry affective meaning in shorter, unstaged works such as these are not necessarily the same as those used in large-scale dramatic works that are acted on stage. Her work on the role of women in opera performance and *Seicento* perspectives on gender distinctions informed the present study by drawing attention to differences in musical treatment of male and female characters that may have a philosophical basis.⁴⁷

Wendy Heller deals more explicitly and comprehensively with affective representations of gender in music than Gordon, who is concerned mainly with documenting the role of women and their voices in seventeenth-century society.⁴⁸ Heller's more compendious work contains

⁴⁶Bonnie Gordon, *Monteverdi's Unruly Women: The Power of Song in Early Modern Italy* (New York: Cambridge University Press, 2004) and Wendy Heller, *Emblems of Eloquence: Opera and Women's Voices in Seventeenth-Century Venice* (Berkeley: University of California Press, 2003).

⁴⁷ Two additional publications that address the role of *Seicento* views on women and their manifestation in Monteverdi's music are Suzanne G. Cusick, "Re-Voicing Arianna (and Laments): Two Women Respond," *Early Music* 27 (1999): 436-49 and Susan McClary, "Constructions of Gender in Monteverdi's Dramatic Music," *Cambridge Opera Journal* 1 (1989): 203-23.

⁴⁸ Heller, *Emblems of Eloquence*.

detailed discussions of character depiction in opera, including sections on Ottavia from *Incoronazione* and the heroines Didone, Calisto, and Semiramide from their eponymous Venetian operas. Heller's *Emblems of Eloquence* also offers a comparison of approaches and conclusions, but because her primary focus is on representations of gender stereotypes in this repertoire, there is no significant overlap with this dissertation. The comprehensive theory for understanding affective meaning this project provides will help inform future scholarship in gender studies related to this repertoire, because an awareness of its Aristotelian basis for affective depiction could help to reveal differences and similarities in the ways male and female characters express affect.

Mauro Calcagno has engaged with this material in a different way: in applying the critical theories of linguistic pragmatics and semiotics to opera, he emphasizes the libretto as performative text rather than literary text.⁴⁹ Calcagno's approach is based on John Lyons's categories of concrete "sentence" meanings versus context-based "utterance" meanings, a distinction that takes on special importance when a written text (the libretto) is set to music and performed in opera.⁵⁰ Calcagno's approach to textual and musical analysis is relevant to the present study because it recognizes that through the compositional process, the text gains several new sources of utterance meaning in its new context, including vocal melody, musical accompaniment, physical gesture, and visual (scenic) setting. In his article "Imitar col canto chi parla," Calcagno analyzes scenes from Monteverdi's operas using deictics ("pointing words,"

⁴⁹ Mauro Calcagno, "'Imitar col canto chi parla': Monteverdi and the Creation of a Language for Musical Theater," *Journal of the American Musicological Society* 55 (2002): 383-431 and "Signifying Nothing: On the Aesthetics of Pure Voice in Early Venetian Opera," *The Journal of Musicology* 20 (2003): 461-97. On the use of literary pragmatics in analyzing theater, Calcagno cites two useful sources that I have also consulted in the preparation of this document: Keir Elam, *The Semiotics of Theatre and Drama* (London: Methuen, 1980) and Vimala Herman, *Dramatic Discourse: Dialogue as Interaction in Plays* (London: Routledge, 1995).

⁵⁰ John Lyons, *Linguistic Semantics: An Introduction* (Cambridge: Cambridge University Press, 1995).

such as *you*, *she*, and *there*) in the text and finds that the composer frequently reiterates or emphasizes deictic words through music, thus causing sections of the libretto to reflect unintended meanings or emphasis when they are performed on stage.⁵¹ Calcagno's primary focus is on the relationship that Monteverdi creates in his operas between music and drama rather than affect, but aspects of his analytical process have been incorporated into the methodology for this dissertation, such as his focus on deictics in textual analysis and his awareness of the differences between written libretto and performed operatic scene.

The pre-existing research that best complements this study is Hendrik Schulze's research on representations of philosophical constructs in works by Venetian composers.⁵² His paper "Representing the Properties of Affects: Cavalli's Revisions to *Artemisia* and Their Textual Roots" illustrates the differences between a Cartesian representation of emotion, which relies on strict categorization of affects and seeks to depict an ideal, inevitable emotional reaction that would be common to many characters, and the Aristotelian emotional response, which is highly varied and personal, having arisen directly from the dramatic situation in a causal relationship.⁵³ This approach provides better explanations for composers' musical choices than those used in other analyses described above, which generally posit more ideal, stylized musical reactions that align with Descartes' observations on bodily expressions of emotion: heartbeat rates, strength of

⁵¹ Mauro Calcagno, "Imitar col canto chi parla," 398-425. Calcagno bases his linguistic study of deictics on theories expounded in Karl Bühler, *Sprachtheorie: Die Darstellungsfunktion der Sprache* (Jena: G. Fischer, 1934).

⁵² Hendrik Schulze, "Representing the Properties of Affects: Cavalli's Revisions to *Artemisia* and their Textual Roots" (paper presented at the annual meeting of the American Musicological Society, Indianapolis, Indiana, November 4-7, 2010) and "Monteverdi, Cavalli, 'Natural' Depiction of Affection, and the Principle of Dialogue" (paper presented at the joint annual meeting of the American Musicological Society and Society for Music Theory, Vancouver, British Columbia, November 3-6, 2016). See also Hendrik Schulze and Sara Elisa Stangalino, introduction to *Artemisia*, XIV-XV.

⁵³ Hendrik Schulze, "Representing the Properties of Affects: Cavalli's Revisions to *Artemisia* and their Textual Roots" (paper presented at the joint annual meeting of the American Musicological Society and Society for Music Theory, Vancouver, British Columbia, November 3-6, 2016).

pulse, etc. A recent conference presentation also addressed affective depiction in this repertoire, including in Monteverdi's *Incoronazione*, with a particular focus on the role of dialogue.⁵⁴ The overlap between Schulze's work and this study is minimal, however; in the context of these papers, Schulze examines several examples of affect in music from Cavalli's *Artemisia* and Monteverdi's *Incoronazione*, but does not extend his study to include works by other composers or librettists. Schulze's aim in these documents is not to produce a comprehensive theory on the connections between music and affect; rather, his work helps to identify the problems inherent in other scholars' Cartesian-based analyses and thereby reveals the need for the analytical framework that this dissertation provides.

⁵⁴ Hendrik Schulze, "Monteverdi, Cavalli, 'Natural' Depiction of Affection, and the Principle of Dialogue" (paper presented at the annual meeting of the American Musicological Society and Society for Music Theory, Vancouver, British Columbia, November 3-6, 2016).

CHAPTER II

METHODS

The new method that underlies this study is based in my careful examination of relationships between *Seicento* Aristotelian thought and operatic depictions of emotion, which I carried out through extensive engagement with the extant historical documents cited in Chapter III. Based on the insights into Aristotelian emotional processes gleaned from this preliminary research, I developed an approach that yields a comprehensive picture of the musical markers that communicate emotion in this repertoire. In applying the method I describe in this chapter, I undertook operatic case studies to define the codes of meaning that allowed librettist-composer teams to achieve nuanced, situation-based emotional expression through the text and music of this repertoire. The method itself comprises four distinct phrases: 1) selection of case studies; 2) textual analysis; 3) musical analysis; and 4) subsequent comparison with other case studies to yield interpretive conclusions. These phases of research are considered here in chronological order.

In the first phase of analysis, I selected seven operas that provided the primary textual and musical material for this study (see Table II-1: Selected Operas). These operas offer a cross section of the successful repertoire performed in Venice between the birth of the Venetian opera tradition in 1637 and Francesco Cavalli's departure for Paris in 1660, around when the transition from an Aristotelian to a Cartesian understanding of the affections began to take place in European opera.¹ The list includes works from four prominent composers and six noted librettists. I have chosen these operas as a representative group based on several factors,

¹ Hendrik Schulze, "Representing the Properties of Affects: Cavalli's Revisions to *Artemisia* and their Textual Roots" (paper presented at the annual meeting of the American Musicological Society, Indianapolis, Indiana, November 4-7, 2010).

historical and practical: each was relatively successful in its initial season, featured renowned singers, has an extant score, and is the object of significant commentary in scholarly discussion today.

Table II.1: Selected Operas

Title	Composer	Librettist	Premiere Year
<i>Il ritorno d'Ulisse in patria</i>	Claudio Monteverdi	Giacomo Badoaro	1640
<i>L'incoronazione di Poppea</i>	Claudio Monteverdi	Giovanni Francesco Busenello	1643
<i>L'Egisto</i>	Francesco Cavalli	Giovanni Faustini	1643
<i>Giasone</i>	Francesco Cavalli	Giacinto Andrea Cicognini	1649
<i>Xerse</i>	Francesco Cavalli	Nicolò Minato	1655
<i>Orontea</i>	Antonio Cesti	Giacinto Andrea Cicognini	1656
<i>Il Medoro</i>	Francesco Lucio	Aurelio Aureli	1658

From these seven operas, I then isolated scenes and grouped them based on their dramatic situations, each of which calls for a particular type of general emotional response from the character. The textual criteria that determine the emotional state depicted in each type of scene are addressed in the individual chapters, but these generally rely upon characters' naming the emotions they are experiencing, describing physical acts associated with that emotion (such as weeping or fleeing), or using other relevant key words. The widespread use of stock scenes in Venetian opera facilitates the process of categorizing scene types that call for versions of the same emotion. In this fledgling commercial genre, successful operas were used as models for future productions. Thus, there are many stock dramatic situations in different operas that call for similar affects and gestures. Some examples include the love duet, the lament, the mad scene, and the love aria (sung by either a successful or an unhappy lover).

After selecting appropriate case studies, the analytical phases (textual and musical) began. Both kinds of analysis draw upon the Aristotelian philosophy that underlies this repertoire. To respect the fluidity of affect and its potential to shift on a line-by-line level within sections of recitative and aria style in this repertoire, traditional hermeneutic and musical analysis had to be applied so as to account for affective expression not at the level of the large semantic unit of the recitative section or aria, but rather the smaller, local units of action and emotion that change quickly within sections. The markers for emotion, including tempo, tessitura, harmony/harmonic shifts, melodic directionality (either generally rising, falling, or remaining roughly constant in pitch level), length of rests, melody/*continuo* line interaction, tessitura, cadential types, rate of harmonic change, and melodic gesture, inhabit far smaller sections of music and shift much more quickly than in Cartesian opera in order to depict changing affects and intensities.

To facilitate explaining these phases of the method, I include a sample case study here to demonstrate the individual analytical steps and the resulting information that can be gleaned from each case study.² The Aristotelian basis of the emotional processes in *Incoronazione* I.12 makes this scene an ideal example. In it, the audience observes the soliloquy of a despondent Ottone, who has just been painfully rejected by his estranged wife, Poppea. In the previous scene, Poppea triumphantly declared that she was leaving Ottone to become Nerone's wife, and therefore, the empress of Rome. Once alone (or having briefly paused the plot's dramatic time with other characters held in stasis), a later, Cartesian-influenced version of Ottone would likely reflect on his emotional pain through a solo aria making up a coherent semantic unit, both

² A version of some material for this discussion on *Incoronazione* I.12 was included in a conference paper, "A New Methodology to Define the Relationship between Action and Affect in Early Venetian Opera," which I presented at the conference *Opera: The Art of Emotions* on 1 October 2016 at the University of Melbourne in Melbourne, Australia.

textually and musically, in a standardized poetic form and with musical material consistent with Descartes' idea of sadness. Instead, Ottone responds in a solo recitative made up of many smaller semantic units that encompass several actions and multiple affects directly related to those actions. Thus, though the affective content of this case study scene would be broadly categorized as unhappy love, I would expect it to also contain small sections of other emotions appropriate to the unfolding action. This is particularly significant in separating Aristotelian philosophy from the Cartesian system that underlies later opera: in the former, it is possible to experience more than one emotion at a time, and characters' emotional reactions may be mixed.

Having divided case study scenes into basic categories, in the next phase, I conducted a textual analysis of each case study on a line-by-line level to determine which lines within scenes depict which emotions and where the transitions take place. I thus divided each scene into smaller semantic units by identifying sections of action and affect in the text, keeping in mind that many actions are mental/internal rather than physical/external and must be performed on stage through speaking (i.e., questioning, denouncing, or proclaiming), whether or not any other character is present to hear this speech. Textual signals frequently mark the beginning of a new action. These signals include changes in verb tense, person, and deictic focus (words that point to persons, places, and times but rely on context for their meaning, such as "she," "there," and "now"). Each action may have an accompanying, simultaneous affect or several overlapping affects, and even within these categories, the relative forcefulness of verbs or adjectives can indicate varying levels of affective intensity in the text. This process reveals that even before the composer adds music, this text does not reflect a Cartesian aesthetic: within the single semantic unit of this recitative, many actions take place and each may give rise to more than one emotion. In some cases, the performer's interpretation will determine which emotion is conveyed; in

others, the text is in fact polyvalent, a concept that is in itself in violation of Cartesian aesthetic principles (see Table II-2, Sample Textual Analysis).

For Ottone's soliloquy, I performed this step to identify actions through shifts in the person and tense of verbs, and affect through the use of emotionally laden words. The relative forcefulness of verbs or adjectives indicates varying levels of affective intensity in the text. The use of consistently forceful words later in the scene including nouns such as "traps" (*insidie*), "force" (*forza*), and "wrongdoing" (*fellonia*) and verbs such as "destroy" (*distrugge*) reflects an increasing affective intensity as the scene progresses. The textual analysis reveals that even before the composer adds music, this text does not reflect a Cartesian aesthetic; in the course of this recitative, Ottone comes to terms with his dramatic situation through several actions: attempting to gain self-control, strategizing, deciding on a course of action, and finally reflecting on lost love. Each action produces one or more affects that prompt the next action. Even within this short scene, which is based on a dramatic situation that could predictably produce an emotional response of unhappy love, Ottone's emotional experience evolves continuously as a response to his situation that is personal rather than prescriptive. It thus contains sections expressing unhappy love, but consists mostly of other, related emotions such as sadness and anger. At this point, I cross-referenced these sections of text with the emotions they depict for inclusion in musical analysis for those emotions. Rather than concluding that the entire scene conveys unhappy love, in accordance with the Aristotelian basis of this method, this case study in fact contains material for anger, fear, and sadness, and these distinct sections of the data were included in the analysis for each affect's respective chapter. These short semantic units reflecting different affects made up the body of material for musical analysis for each of these emotions.

Table II.2: Sample Textual Analysis, Busenello and Monteverdi, *Incoronazione* I.12.¹

Text	Translation	Verb Person/Tense	Action	Affect	Intensity of Affect
Otton, torna in te stesso,	Otton, come back to yourself,	2 nd /present imperative	ordering himself to come to his senses (and calm down)	neutral	falling (calming self)
Il più imperfetto sesso non hà per sua natura/Altro di humano in sè, che la figura.	The more imperfect sex has nothing human about it, but its shape.	3 rd /present	moralizing	unhappy love	low
Costei pensa al comando,	She has ambitions of ruling,	3 rd /present (Poppea)	gradually realizing possibility of danger	neutral	neutral
e se ci arriva	and should she succeed,	3 rd /conditional		fear	(rising)
La mia vita è perduta,	my life is lost,	3 rd /conditional (his own life)		anger	(rising)
ella temendo,	she fearing	3 rd /conditional (Poppea)		anger	(rising)
Che risappia Nerone i miei passati amori,	that Nerone might remember our past relationship,	3 rd /subjunctive (Nerone)		anger	(rising)
Ordirà insidie all’innocenza mia,	will lay traps to ensnare my innocence,	3 rd /future conditional (Poppea)		anger	medium
Indurrà con la forza	she will use force to induce	3 rd /subjunctive (hypothetical person)		anger	medium
un che m’accusi/Di lesa maestà, di fellonia,	someone to accuse me of <i>lèse-majesté</i> , of wrongdoing,	3 rd /subjunctive (hypothetical person)		anger	medium
La calunnia da grandi favorita/Distrugge agl’innocenti honor, e vita.	calumny, favorite of the great, destroys the honor and life of the innocent.	3 rd /present (calumny)	moralizing	sadness	
Vò prevenir costei/Col ferro, ò col veleno,	I wish to prevent her, with steel, or with poison,	1 st /present	deciding/ declaring intention	anger (self-protective)	very high
Non mi vuò più nutrire il serpe in seno.	I no longer wish to nurture this serpent in my breast.				
À questo, à questo fine/Dunque arrivar dovea/L’ amor tuo,	To this end, then, was your love [for me] destined,	3 rd /past imperfect (Poppea’s love)	asking or demanding: rhetorical question	unhappy love	(falling)
perfidissima Poppea.	most perfidious Poppea.			anger	High

¹ This version of Ottone’s text reflects the way it is set to music in Claudio Monteverdi, *L’incoronazione di Poppea*, ed. Hendrik Schulze and Nicola Badolato, co-ed. Robert Michael Anderson, José Barnett Jr., Holly K. Cassell, Emily Hagen, Joy S. Hague, Kája Lill, Kenneth R. Lovern, Brandon K. McDannald, Sean Morrison, Emily M. Smith, Joseph A. Turner, and Andrew Vagts (Kassel: Bärenreiter Verlag, 2017), 72-74.

In the musical phase of analysis, I scrutinized each semantic unit within one emotional category at a time to determine what specific musical characteristics appeared consistently across many examples representing the same emotion. I approached this phase separately for each group of case studies in turn, resulting in the distinct chapters of this project. The process of excerpting the musical sections that coincide with the textual sections identified in the text analysis was relatively simple. Just as I have divided the text into a series of actions, the composer has generally separated the text into sections that are musically distinct, whether through contrasts in musical style; pauses in the vocal line or continuo; or shifts in harmonic center. These musical sections usually coincide with sentence structures in the text and with the initiation of a new textual action or affect.

I examined the music for each semantic unit using sixteen criteria: meter, presence or absence of flats in the signature, consistency of musical pulse, predominant note value, main harmony, rate of harmonic change, rhythmic characteristics, predominant melodic shape, melody/*continuo* line interaction, melodic gesture, tessitura, use of dissonance, use of rests, sequences, text repetition (on the composer's part), and cadential characteristics (if a cadence is present). Only some of these criteria resulted in correlations between examples, and each emotion revealed correlations within different categories. I then observed trends, carefully noting which parameters occurred most frequently in the representation of each emotion and whether their usage varied according to affective intensity, composer, or time (across the years covered in this study). The results of analyzing each emotion's musical representation appear in its respective chapter, along with analyses of relevant case studies that reveal of how mixtures of emotion sometimes occur in individual dramatic situations.

A brief comparison of three semantic units from *Incoronazione* I.12 will demonstrate this process. Though I analyzed each semantic unit in this scene individually according to all sixteen criteria, only certain features proved relevant to each emotion's depiction. The semantic units from *indurrà colla forza* to *fellonia* are classified above as depicting Anger, and these words correspond with measures 35-38 of this scene (see Ex. II.1).

Ex. II.1: Monteverdi and Busenello, *Incoronazione* I.12, mm. 30-44.¹

30 OTTONE

El-la te-men-do che ri-sap-pia Ne-ro-ne i miei pas-sa-ti a-mo-ri, or-di-rà in-

B.C.

34

si-die all'in-no-cen-za mi-a, in-dur-rà col-la for-za un, un che m'ac-

B.C.

37

cu-si di le-sa ma-e-stà, di fel-lo-ni-a. La ca-lun-nia, dai gran-di fa-vo-

B.C.

41

ri-ta di-strug-ge à l'in-no-cen-te o-nor e vi-ta.

B.C.

4 3

Among the musical characteristics of this phrase, several matched those of other angry semantic units, including quickly repeated notes; short note values; and unexpectedly raised pitches. This section does not include the higher-intensity characteristics that other scenes did, including triadic melodic shapes, ascending leaps, and swift cadences (using short note durations). The full

¹ Claudio Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze et al., 72-74.

group of case studies for this emotion revealed that this was to be expected, as those characteristics correspond with very high intensities of anger, and Ottone's affective intensity in this section is classified only as medium. In contrast, the following semantic unit (from *La calunnia* to *onor e vita* in mm. 39-44) depicts sadness. The musical characteristics that proved relevant to this emotion across other case studies include an overall downward melodic directionality, unexpectedly lowered pitches, suspensions, melodic falling third leaps (particularly at the ends of phrases), and the cadential melodic gesture outlining a descending minor third.

From using this comparative process for each emotion, trends quickly emerged to suggest that certain musical characteristics were associated in this repertoire with particular emotional responses and intensities. This does not necessarily reflect the composer's intent or a conscious part of the composition process; rather, it reveals that for each of the affects I address here, certain combinations of musical sounds conveyed the appropriate emotional qualities for composers and listeners in a general way and led to their being selected many times, across many texts and years, to depict that particular affect.² It is possible that in rare cases, composers were

² Ottone's monologue in Ex. II.1 provides an opportunity to address the relationship between the musical depiction of a character's emotion and the composer's personal commentary on surrounding issues such as plot, the character's personality, or the topic the character is discussing (that is, use of the composer's authorial voice). By identifying musical markers for specific emotions, the theoretical framework that I advance in this study aids in differentiating between these two compositional approaches. The musical markers that I identify here in Ottone's music are consistent with other depictions of similar emotional reactions in analogous situations (romantic abandonment) across many case studies; it is this relative regularity in the use of markers that makes it possible for listeners to identify affects. Yet not all musical elements are primarily designed to communicate affect, and some surprising musical choices in this passage cannot be explained through the analysis of markers for emotion. These merit further consideration, as they may instead reflect authorial voice. Monteverdi's choice to move abruptly to very flat harmonies for m. 35, producing strong dissonance between the *continuo* and voice, is not consistent with the prevailing affect in the text (anger). These choices, along with the downward leap of a tritone on the word "innocence" (*innocenza*), could be consistent with sadness, but the text itself is not sad. These flat harmonies return when the character remarks on innocence, honor, and reputation in mm. 42-44, and these musical features undermine the positive connotations of the words Ottone sings. In these measures, Monteverdi is not primarily concerned with project an affect. Instead, he uses local musical characteristics to communicate something else: by undermining Ottone's self-righteous proclamation of innocence, Monteverdi comments on Ottone's moral character.

aware of their choice to use some of the markers I identify in this study. In particular, Chapter Five addresses connections between the musical markers for this emotion and Monteverdi's writings on his process for developing a sound appropriate for combat and its accompanying affect, which produced the warlike *stile concitato*.

In the comparative and interpretive phase of analysis, I sought relationships between information on historical context gleaned during my preparatory analysis of *Seicento* literature and musical markers for each affective group. This yielded further insights and implications for performance interpretation; for example, the upward gestures that *Seicento* authors attribute to personifications and depictions of happiness correspond with musical markers that rise in pitch, and the opposite was true for the descriptions of sad emotions and the downward or static gestures and directionality of markers for sadness. During this phase, which coincided with the preparation of Chapters V through X, I selected examples to illustrate the relationships between opera and the surrounding literary culture of the time using specific criteria. To maintain concise case study analyses, I selected examples from the studies for each affect that contain a high concentration of different markers for that affect, along with a range of intensities and, in most cases, adjacent or internal examples of semantic units depicting other emotions that are useful for side-by-side comparison. I was careful to ensure that several operas by different composers and librettists are included in both the analysis phase groups and the interpretive case study groups for each chapter to offer a comprehensive temporal range throughout that would reflect the degree of consistency or change in the use of markers over the relevant decades.

In the following scene, Ottone will lie to Drusilla about his feelings for her (I.13), and shortly thereafter he will attempt to murder Poppea (II.12).

Notes on Translation and Textual Transcription Practices

1. All translations are my own unless otherwise noted in footnotes.
2. Original Italian spellings have been retained in every case, with the following exceptions: words ending with *-ij* have been transcribed as *-ii*, and textual ligatures and shortcuts have been rendered as the letter or word they abbreviate (typically ligatures standing in for “n” or “m” or “X” indicating the word *per*).
3. The original punctuation has in general been retained in transcriptions, but sentence structure and punctuation have been minimally adjusted in translations in an attempt to convey content clearly in English.
4. The printed ampersand (&) has been replaced in transcriptions with *e* or *ed* (as appropriate).
5. Forward slashes (/) have been used between lines of text in transcriptions of libretto sections and poetry to convey the original arrangement of verses on the page and simplify the process of visually assessing the syllable counts of each line. These slashes in long quotations from prose literature indicate paragraph breaks in the original document.

Notes on Musical Transcription Practices

The specific score editions, facsimiles, and digitized scores that I consulted for analysis in this study were selected from the larger pool of available scores and editions based on the following criteria: 1) the three critical editions and one facsimile score reflect careful editorial decisions, minimal editorial intervention, and detailed notes on all changes; 2) the digitized manuscript scores come from reputable Italian libraries, are legally reproduced online by each institution for research purposes, and are among the most legible extant scores; 3) these sources

offer reasonably complete copies of each opera; and 4) these sources are widely available either in hard copies or legal, online digital copies, which means that readers of this document can peruse them if they desire greater contextual breadth for any textual or musical example. All score examples for *Oronthea*, *Ritorno*, and *Incoronazione* are newly typeset and follow the sources listed here, which are duly cited in the footnotes for the individual examples:³

Cesti, Antonio. *Oronthea*. Edited by William Holmes. *The Wellesley Edition* 11. Wellesley, MA: Wellesley College, 1973.

Monteverdi, Claudio. *Il ritorno d'Ulisse in patria*. Edited by Rinaldo Alessandrini. Kassel: Bärenreiter, 2007.

———. *L'incoronazione di Poppea*. Edited by Hendrik Schulze and Nicola Badolato, co-ed. Robert Michael Anderson, José Barnett Jr., Holly K. Cassell, Emily Hagen, Joy S. Hague, Kája Lill, Kenneth R. Lovern, Brandon K. McDannald, Sean Morrison, Emily M. Smith, Joseph A. Turner, and Andrew Vagts. Bärenreiter Verlag: Kassel, 2017.

These excerpted examples have been reproduced as faithfully as possible, and their content therefore reflects the editorial policies of the respective score editions. Any brackets or parentheses present in these examples derive from the score editions; they have not been added here.

Several operas do not yet have published critical editions or have editions that are currently in preparation. Thus, I have newly set all score examples from *Giasone*, *Xerse*, *Egisto*, and *Medoro* on the basis of the following manuscript and facsimile scores:

Cavalli, Francesco. *Giasone*. Manuscript. Biblioteca Nazionale Marciana, Venice: It. IV 363[=9887].

———. *Il Xerse*. Manuscript. Biblioteca Nazionale Marciana, Venice: It. IV 374[=9898].

———. *L'Egisto*. Manuscript. Biblioteca Nazionale Marciana, Venice: It. IV 411[=9935].

³ I am deeply grateful to Philip Solyntjes for his assistance in typesetting most of the examples excerpted from these critical editions.

Lucio, Francesco. *Il Medoro*. Facsimile. Edited by Giovanni Morelli and Thomas Walker. *Drammaturgia musicale veneta* 4. Milan: Ricordi, 1984.

All examples from *Medoro* are accompanied by footnotes that provide the publication information for the facsimile and relevant page numbers. The editorial practices that guided the creation of musical examples from these four manuscript sources are as follows:

1. Any additions, omissions, or alterations of notes or rests are mentioned in footnotes.
2. Any courtesy or added accidentals are enclosed in parentheses.
3. All singers' clefs have been modernized. Soprano, mezzo, and alto clefs are given as treble clefs, and clefs for male voices are given as octave-transposed treble clefs (from soprano clef or occasionally tenor clef) or bass clefs.
4. For clarity and consistency, labels for characters' names and "B.C." (*basso continuo*) have been added to all examples; because most examples are excerpts that do not include the character's first lines of text for the scene, these labels are seldom present in the manuscripts in these locations.
5. Long notes (generally whole notes) that are written as tied half notes in the same measure due to a line break are given as single notes (i.e., whole notes).
6. Eighth and sixteenth note flags are reproduced as they appear in the score. Thus, they are generally not beamed together except in passages with slurred or running eighth or sixteenth notes.
7. All slurs and other marks of articulation or ornamentation are taken over from the manuscript scores. Any added marks of this type are given as dashed lines.
8. Redundant sharps or flats in the manuscripts (placed after another instance of the same sharp or flat has already appeared in the same measure) have been omitted from the transcriptions.

9. Solid barlines are reproduced precisely as they appear in the score. To locating a particular measure in a musical example, barring has been regularized through the addition of dashed barlines.

10. Measure numbers have been added to all examples to facilitate locating specific musical elements described in the chapter. Measure numbers always count from the first measure of that scene (where the copyist has usually given an indication such as “Scena X^a” and listed the names of characters who appear in the scene). These numbers reflect the practice of barline regulation mentioned above (see item 9), which was applied throughout the scene to produce the measure number for the first measure of each typeset example.

11. Any use of black or white notation in manuscript scores is mentioned in footnotes.

12. The text in musical examples is taken from the score rather than the libretto. Therefore, it does not always precisely match the textual citation given in footnotes within the same paragraph, which comes from the libretto (unless otherwise indicated). In musical examples, preference has been given to the score in textual transcription of lyrics. The textual practices related to spelling that are described in the previous section also applied to transcription of sung text in manuscript score transcriptions.

13. Any text that is abbreviated or marked with an indication to repeat the preceding word or phrase, the abbreviated or omitted word or phrase has been included in full in the transcription; these added words are set in italics.

CHAPTER III

THE ARISTOTELIAN BASIS OF AFFECTIVE UNDERSTANDING IN *SEICENTO* VENICE

In establishing a definition for *affect* that adequately addresses the practices of Venetian opera creators and their Aristotelian worldview, today's scholars face the same challenge that these *Seicento* thinkers faced at the time: Aristotle's own extant works include several passages dedicated to aspects of emotion, but he himself does not explicitly define affect. His most detailed discussion of emotion provides basic descriptions of a few, select affects and their relationships to each other and leaves the rest to the deductive faculties of the reader.¹ His terms, at least as they appear in modern translations, also do not seem to make any clear distinction between *affect* and *emotion*, which took on more specific meanings and expectations in music of the late-seventeenth and eighteenth centuries.² To address the repertoire in question, it is therefore necessary to establish an earlier definition for *affect* extrapolated from Aristotle's own works and those of the *Seicento* Aristotelians who produced Venetian operas.

Today's scholars are familiar with late Baroque definitions of affect, which are founded on the writings of later music theorists (after 1660) who were mostly working outside of Italy. For example, *Grove Music Online* defines affect as "a rationalized emotional state or passion" and states that Baroque composers were "obliged, like the orator, to arouse in the listener

¹ The most comprehensive discussion of the various emotions is in the *Art of Rhetoric* ii.2-17, and this section of the *Rhetoric* is discussed below. Aristotle, *Art of Rhetoric*, trans. J. H. Freese, Loeb Classical Library 193 (Cambridge, MA: Harvard University Press, 1926), 173-263. Additional information on the role that the soul plays in the emotional experience will be provided below from several passages drawn from Joe Sachs, trans., *Aristotle's On the Soul and On Memory and Recollection* (Santa Fe: Green Lion, 2001).

² George J. Buelow includes a list of the seventeenth- and eighteenth-century theorists whose writings codified the later Baroque understanding of *affect* and affective theory, beginning with Mersenne and Kircher and continuing into the next century with Werckmeister, Printz, Mattheson, Marpurg, Scheibe and Quantz. George J. Buelow, "Theory of the Affects," in *Grove Music Online*, Oxford University Press, accessed November 9, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/00253>.

idealized emotional states.”³ The article then lists Descartes’s six categories of affect.⁴ Yet the ways that *Seicento* authors, including opera librettists, write about and express affect in their own works reflect a pre-Cartesian understanding of emotion drawn from their own interpretations of Aristotle’s writings, which are far more flexible with regard to the experience of feeling: while affect does refer to an “emotional state or passion,” it is more useful to think of these emotional states as flexible and divisible into many categories than as “idealized.”⁵ Furthermore, Aristotelian affects differ from later Cartesian manifestations of emotion in several ways that impact composers’ musical and librettists’ dramatic treatment of affect. In this chapter, I begin with an examination of Aristotle’s own explanations of affect and then turn to the ways that it is manifested in *Seicento* Venetian literature, including opera.

Aristotle’s Writings on Affect

Though the *Poetics* may seem like the logical point of entry for a discussion on affect as an aspect of artistic creation, two other sources are more fruitful for determining Aristotle’s views on affect in general: the *Art of Rhetoric* (Book II) and *On the Soul*.⁶ The *Poetics* is certainly relevant in that it explicitly addresses drama and deals with questions of genre, character, and plot; yet when the topic turns to affect and the skill of arousing the desired emotion in the listener, Aristotle quickly refers the reader to his other treatises. For example, in

³ George J. Buelow, “Affects,” in “Rhetoric and Music,” <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43166>.

⁴ Buelow, “Affects.”

⁵ The quoted material refers to Buelow’s definition of “Affects” in George J. Buelow, “Affects,” in “Rhetoric and music,” <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43166>.

⁶ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, Loeb Classical Library 193 (Cambridge, MA: Harvard University Press, 1926) and Joe Sachs, trans., *Aristotle’s On the Soul and On Memory and Recollection* (Santa Fe: Green Lion, 2001).

1456a 34-35 of the *Poetics*, which focuses on spoken and sung drama, his section on writing effective character speech for dramatic Tragedy instructs the reader to consult the relevant section of the *Rhetoric* for information concerning affect.⁷ In this passage, Aristotle is addressing the role that “thought” plays in arousing emotions in the audience for a Tragedy, and “thought” is the element of character speech responsible for “proof, refutation, the conveying of all emotions (pity, fear, anger, etc.).”⁸ Despite the vital role that arousing emotion plays in the successful composition of a Tragedy, Aristotle here states that “the discussion of thought can be left to my discourses on rhetoric.”⁹ Thus, the *Poetics* serves my purpose primarily by clarifying how the more detailed information present in Aristotle’s other relevant works should be applied to drama.

The closest approximation to a definition of emotion in Aristotle’s works comes from the second book of *Rhetoric*, in which he states that “the emotions are all those affections which cause men to change their opinion in regard to their judgments, and are accompanied by pleasure and pain.”¹⁰ Despite the lack of clarity that arises from identifying “emotion” with “affection” here, this definition contains useful pieces of information. Aristotle’s basic concept is rooted in emotional experience, the feelings of “pleasure or pain” that humans encounter in life, and the idea that these positive and negative sensations play a role in decision-making (and thereafter, action). Furthermore, though Aristotle’s use of the word *pathos* for emotions suggests that they are essentially passive responses to the outside world (as are perceptions), their role in bringing

⁷ Aristotle, *Poetics*, ed. and trans. Stephen Halliwell, Loeb Classical Library 199 (Cambridge, MA: Harvard University Press, 1995), 95-97.

⁸ Aristotle, *Poetics*, ed. and trans. Stephen Halliwell, 97.

⁹ Aristotle, *Poetics*, ed. and trans. Stephen Halliwell, 97.

¹⁰ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 173. (1378a8) Other translations of this text also tend to result in “emotion” being defined using either “affections” or “feelings,” as in Aristotle, *Art of Rhetoric*, trans. W. D. Ross, Works of Aristotle 11 (London: Oxford University Press, 1928), 1378a20.

about decisions in this passage connects them directly to action.¹¹ His discussion of emotions supports their status as “movements of a sort,” and they move not something physical, but the soul; yet this movement of the soul in turn “informs a body,” which responds with action.¹²

Aristotle then makes a fundamental statement about the way emotions are aroused by explaining three factors that the orator must understand to produce them, using anger as his example. These include “the disposition of mind which makes men angry, the persons with whom they are usually angry, and the occasions which give rise to anger. For if we knew one or even two of these heads, but not all three, it would be impossible to arouse that emotion.”¹³ A second definition comes from the *Nicomachean Ethics*.¹⁴ Other than naming affects as “states of the soul,” this explanation amounts to a list of possible emotions that once again frames them as either pleasant or painful experiences: “By the emotions, I mean desire, anger, fear, confidence, envy, joy, friendship, hatred, longing, jealousy, pity; and generally those states of consciousness which are accompanied by pleasure or pain.”¹⁵ These basic definitions, together with Aristotle’s further descriptions of a few specific emotions that will be considered below, disclose four aspects of affect relevant for interpreting later depictions in Venetian opera. For him, affect is directly based in the situation the person is experiencing; the precise emotion the situation produces is dependent on the personality and characteristics of the individual; different affects

¹¹ Amy M. Schmitter, “Ancient, Medieval and Renaissance Theories of the Emotions,” in *Stanford Encyclopedia of Philosophy*, ed. Edward N. Zalta (Stanford: Metaphysics Research Lab, 2010), <https://plato.stanford.edu/entries/emotions-17th18th/LD1Background.html#Ari>, accessed 11 January 2017.

¹² Amy M. Schmitter, “Ancient, Medieval and Renaissance Theories of the Emotions,” in *Stanford Encyclopedia of Philosophy*, <https://plato.stanford.edu/entries/emotions-17th18th/LD1Background.html#Ari>.

¹³ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 173. (1378a9)

¹⁴ Aristotle, *Nicomachean Ethics*, trans. H. Rackham, Loeb Classical Library 73 (Cambridge, MA: Harvard University Press, 1926), 87. (1105a1-3)

¹⁵ Aristotle, *Nicomachean Ethics*, trans. H. Rackham, 87. (1105a1-3)

may occur simultaneously; and emotion plays an important role in the decision-making process, and therefore gives rise to action.

The causal relationship between situation and emotional experience is a fundamental element of Aristotelian affective understanding. Whenever Aristotle addresses emotions, he explains them in terms of the situations in which they might arise.¹⁶ For him, this connection between situational cause and feeling is so important in understanding affects that his definition from the *Rhetoric*, given above, includes cause (“the occasions which give rise”) as one of the three “heads” that produces them.¹⁷ The basic situation that gives rise to anger is likewise encompassed within the definition of anger itself: “Let us then define anger as a longing, accompanied by pain, for a real or apparent revenge for a real or apparent slight, affecting a man himself or one of his friends, when such a slight is undeserved.”¹⁸ He then defines “slighting” to more fully explain the variety of situations that might produce an angry response; these include the experience of being treated with “disdain, spitefulness, and insult,” each of which receives further explanation.¹⁹ The directness of this relationship also extends to the end of an emotional experience: when the cause of the emotion is altered or removed, the subject stops experiencing the feeling and a new one will take its place.²⁰

The situations Aristotle provides for emotions are sometimes extremely detailed and include relationships between the people involved in the situations. In the case of anger, the

¹⁶ To name just a few examples, in the *Rhetoric* II, Aristotle names many emotions specifically to add to this list, along with descriptions of the specific situations that might give rise to them: shame (1384a2-1385a25, pgs. 211-19); confidence (1383b22, pg. 211); pity (1386a8-11, pg. 227); indignation (1387a1-4, pg. 231); and envy (1387b12-15, pg. 237). References here are from Aristotle, *Art of Rhetoric*, trans. J. H. Freese, Loeb Classical Library 193 (Cambridge, MA: Harvard University Press, 1926).

¹⁷ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 173. (1378a9)

¹⁸ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 173. (1378b2)

¹⁹ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 175. (1378a3-4)

²⁰ This explanation is part of the description of anger in Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 187. (1380b5)

agency of the individual antagonist is an essential aspect of this emotion, and it is included as part of the situation to further clarify the causal relationship: for example, when we are slighted, we become angry not with people in general, but with the person who slighted us.²¹ If the situation caused the subject to experience antagonism toward all people of a given category (such as humans in general, or a limited group such as thieves) rather than an individual, the emotion produced would not be anger, but hatred.²² In the section on anger, which is one of the most detailed explanations of any specific emotion to be found in his works, Aristotle devotes much more space to explaining its situational causes than to describing its emotional or physical experience.²³ Near the end of *Rhetoric* 1379a, Aristotle again summarizes his descriptions of “the disposition of those who are angry, with whom they are angry, and for what reasons” in terms of situations: we are disposed to be angry toward people when they have denied us things that we need, directly opposed our wishes, or refused to assist us.²⁴ Notably, this section of the *Rhetoric* never mentions any kind of mediating or mechanical force equivalent to Platonic sympathy or Cartesian *esprits animaux*, and instead emphasizes the directness of the relationship between the interpersonal situation as cause and the experience of emotion as effect.²⁵

In addition to their dependence on situation, Aristotelian emotions are specific to the characteristics and personality of the individual. A given situation may not produce the same emotional result in every person, and a combination of many factors will determine the reaction and its intensity. These include personal characteristics that predispose some individuals to anger

²¹ This aspect appears very early in the explanation of anger, and this point continues to be emphasized throughout the section. Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 173. (1378b2)

²² Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 199-201. (1382a31-32).

²³ This discussion of anger encompasses 1378b-1380a, Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 173-185.

²⁴ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 179. (1379a9-10)

²⁵ Differences in emotional understanding between the Platonic and Cartesian systems and the Aristotelian system are discussed below, along with the role of the soul in mediating emotion as described in *On the Soul*.

more than others (such as sociopolitical situation or illness) and specific relationships with other people in the situation.²⁶ In the *Rhetoric* II, Aristotle explains each of these relevant mitigating factors, which he considered essential for lawyers. Obtaining the desired verdict depended on the speaker's knowledge of how to produce anger or goodwill in listeners, but also the awareness of how the specific listeners might respond as individuals. The same awareness is required of fiction writers, as Aristotle explains in the *Poetics*.²⁷ The difference between writing history and writing poetry (a genre concerned with invention rather than retelling of an existing story) is that historians seek to report the ways people acted, whereas poets (and, in this case, dramatists) must determine how the "certain type of person" they are depicting might react in the given situation based on "probability or necessity."²⁸

Personal characteristics play a vital role in how individuals react to the given situation because they create vulnerability: kings or emperors will be more likely than anyone else to react with anger, and with greater intensity, when their authority is challenged because of their generally acknowledged right to rule and also because "the more unexpected a thing is, the more it pains."²⁹ Aristotle's subsequent example of an unhealthy person echoes this aspect of personal predisposition: a sick person who is sensitive about that illness will react more strongly and more angrily to jibes about ill health than a generally healthy person.³⁰ Yet he also uses this example to

²⁶ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 179. (1379a8-11). Aristotle notes that relationships also play a role in his explanation of pity, in which he explains that a father witnessing the execution of his son will experience not the predictable human emotion of pity, but terror, because the nearness of the relationship causes the parent to share the child's reaction. Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 229. (1386b12)

²⁷ Aristotle, *Poetics*, ed. and trans. Stephen Halliwell, 59-61.

²⁸ Aristotle, *Poetics*, ed. and trans. Stephen Halliwell 59-61. For further discussion of the relationship between Aristotle's views on the poetic representation of individuals and the *Seicento* conception of *verosimiglianza* in opera, see Hendrik Schulze and Sara Elisa Stangalino, introduction to *Artemisia*, by Nicolò Minato and Francesco Cavalli, ed. Hendrik Schulze and Sara Elisa Stangalino (Kassel: Bärenreiter, 2013), XIV-XV.

²⁹ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 179. (1379a8-11)

³⁰ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 179. (1379a10)

illustrate that a sick or needy person is more prone to anger in general, because pre-existing pain “paves the way for anger.”³¹ Personal experience is also relevant, as the *Rhetoric*’s discussion of fear demonstrates.³² Through the example of a sailor caught in a storm, Aristotle shows that the likelihood of experiencing fear in a normally frightening situation is not equal for all people. Only a helpless subject who has experienced or learned about the danger beforehand will experience strong fear, for an uninitiated person does not recognize the need for fear, and an experienced person who has some means of help at hand feels secure rather than deeply fearful.³³

Another aspect of Aristotelian affect, and one that separates it from Cartesian affect with respect to music, is the capacity of the subject to experience more than one emotion at a time.³⁴ In the section on anger in the *Rhetoric*, after describing the situations that may produce this negative emotion, the author goes on to state that the reaction may in fact be mixed or complex.³⁵ If the subject believes that revenge for the real or imagined wrong done to him or her is possible, then “anger is always accompanied by a certain pleasure, due to the hope of revenge to come.”³⁶ This illustrates the fluidity of emotion in the Aristotelian philosophy: there is no reason why the experience of one affect must end entirely and a new action take place before another affect can begin. These varied emotions can also exist in different levels of intensity, as the *Nicomachean Ethics* explains: virtue consists partly in feeling an appropriately moderated emotional response

³¹ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 179. (1379a10)

³² Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 209. (1383b18)

³³ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 209. (1383b18)

³⁴ The Cartesian understanding of emotion operates via bodily states that show specific symptoms coordinated with the fundamental six emotions through the mediation of the *esprits animaux*, and in that system, it is not possible for a person to sustain multiple states at the same time. (See further discussion below.) Peter Kivy, *Osmin’s Rage: Philosophical Reflections on Opera, Drama, and Text* (Princeton: Princeton University Press, 1988), 101.

³⁵ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 173. (1378a9)

³⁶ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 173. (1378a9)

to the situation, rather than becoming angry “too violently or not violently enough.”³⁷ Thus, we can expect that people with different personalities and relative levels of virtuousness will react at different emotional intensities.

The final relevant aspect of Aristotelian affect is its relationship to action, which becomes central in the comparison between *Seicento* and later Baroque opera. On this question, Aristotle’s *On the Soul* offers some insight in that perception and the initiation of movement are both offices of the soul.³⁸ The author explains that the soul facilitates a direct connection in the process of perceiving information from the outside world, experiencing an emotional reaction to the new information (for 413b22-24 shows that whatever being has the faculty of perception thereby experiences pain or pleasure, therefore emotion), and initiating action in response to that reaction.³⁹ Thus, through the mediation of the soul, the relationship between affect and action is reciprocal and causal: the subject’s perception of information (such as the actions of others or a given situation) gives rise directly to an affective response, which in turn prompts new action. This process continues indefinitely.⁴⁰

Aristotelian Concepts in *Seicento* Literature

The influence of Aristotelian thought on the early Venetian opera aesthetic derives from the education librettists received via their university training and personal study of historical

³⁷ Aristotle, *Nicomachean Ethics*, trans. H. Rackham, 87. (1105a2)

³⁸ Aristotle, *On the Soul*, trans. Joe Sachs, 88. (414a30-414b19)

³⁹ Aristotle, *On the Soul*, trans. Joe Sachs, 86. (413b22-24) Desire also plays a role in this process, in that the emotional reaction (pleasure or pain) tends to produce a desire either to pursue or flee the original stimulus, thus prompting action.

⁴⁰ Hendrik Schulze presented a detailed discussion of the reciprocal relationship between action and affect in Aristotelian thought, as well as its application to the analysis of Venetian opera, in his paper on affect in Cavalli’s *Artemisia*: Hendrik Schulze, “Representing the Properties of Affects: Cavalli’s Revisions to *Artemisia* and their Textual Root.” (paper presented at the annual meeting of the American Musicological Society, Indianapolis, Indiana, November 4-7, 2010).

dramatic practices.⁴¹ When opera reached the Venetian Republic in the late 1630s, the responsibility for its rebirth as a public genre rested mostly in the hands of the librettists, many of whom also served as impresarios and even stage directors for the performances of their works.⁴² Most of these authors did not consider their work to be professional activity.⁴³ As young sons of highly esteemed Venetian families, their primary occupations were usually in the realms of politics and law.⁴⁴ In fact, possibly to protect the authors' professional reputations from charges of libertinism, some libretti were published anonymously or under assumed names, or with the dubious measure of anonymity that the use of initials provided.⁴⁵ Yet there is a clear connection between their law training and Aristotelian influence in their later published creative works. Many of these authors, along with many of their peers who made up an entire generation of young Venetian noblemen, studied at the University of Padua under the free-thinking professor Cesare Cremonini, a professor of natural philosophy "notorious for his strict interpretations of Aristotle" and also for encouraging pleasure-seeking behavior.⁴⁶ Cremonini's Aristotelian arguments in favor of sensual experience and against conventional morality most likely

⁴¹ Regarding the education most Venetian librettists received in Padua, see Ellen Rosand, *Opera in Seventeenth-Century Venice: The Creation of a Genre* (Berkeley: University of California Press, 1991), 37-38.

⁴² Rosand, *Opera in Seventeenth-Century Venice*, 203.

⁴³ While writing in general was an important part of the life of young Venetian patricians active in law or politics, the prefaces and dedicatory letters they published in their libretti frequently state that they engaged in this type of publishing as a labor of love or (in some cases) by popular demand rather than as serious professional activity. For two examples, see Giovanni Francesco Busenello, *La Statira, principessa di Persia* (Venice: Andrea Giuliani, 1655), 10 and Nicolò Minato, Letter to the Reader, *Xerse* (Venice: Matteo Leni, 1654). Also, Ellen Rosand points out the exception that proves the rule: Giovanni Faustini, one of Cavalli's librettists, was "the only author of his generation who confessed openly and proudly to being a professional writer of librettos." Ellen Rosand, *Opera in Seventeenth-Century Venice*, 169.

⁴⁴ Rosand, *Opera in Seventeenth-Century Venice*, 37. Furthermore, Rosand reports that the families that dominated the opera business in Venice as theater owners were also leading patrician dynasties: the Tron, Vendramin, Grimani, Giustiniani, and Contarini families. Ellen Rosand, *Opera in Seventeenth-Century Venice*, 12.

⁴⁵ Rosand, *Opera in Seventeenth-Century Venice*, 38.

⁴⁶ Rosand, *Opera in Seventeenth-Century*, 38. Cremonini was part of an Aristotelian tradition at Padua that began with his predecessor in natural philosophy instruction, Jacopo Zabarella. See William J. Bouwsma, *The Waning of the Renaissance, 1550-1640* (New Haven: Yale University Press, 2000), 157.

influenced the young thinkers who would later become opera librettists, and in many cases, members of the *Accademia degli Incogniti*, the Venetian *accademia* most closely associated with public opera.⁴⁷ The education that many librettists received at Padua left clear signs of Aristotelian influence in their treatment of emotion in the texts they wrote for Venetian opera. Furthermore, it is probable that this emotional understanding was also evident in their concept of stage movement and gesture (see Chapter XI).⁴⁸

Both opera librettists and their literary contemporaries make frequent recourse to Aristotle in their works. The ancient philosopher is invoked directly in theoretical texts, dedicatory letters, prefatory messages to readers, and even character speech, frequently in order to explain potentially controversial artistic choices by the author.⁴⁹ Subtler evidence appears in the writers' treatment of emotion, and particularly in passages that describe the experience or

⁴⁷ Ellen Rosand, "The Voice of Barbara Strozzi," in *Women Making Music: The Western Art Tradition, 1150-1950*, ed. Jane Bowers and Judith Tick (Urbana: University of Illinois Press, 1986), 170. Gian Francesco Busenello, the *Incognito* librettist of operas by Cavalli and Monteverdi (including *Incoronazione*), recorded that he had been influenced by Paolo Sarpi and studied at Padua with Cremonini. Arthur Livingston, *La vita veneziana nelle opere di Gian Francesco Busenello* (Venice: V. Callegari), 31. Cremonini was known as a staunch Aristotelian, whereas the iconoclastic Sarpi advocated freer interpretations of Aristotle's ideas. William J. Bouwsma, *The Waning of the Renaissance*, 42-43. Loredano biographer Monica Miato offers information on the teaching relationship between Cremonini, Busenello, and *Incogniti* founder Francesco Loredano in *L'Accademia degli incogniti di Giovan Francesco Loredan, Venezia (1630-1661)* (Florence, Leo S. Olschki, 1998), 18. She further references Giorgio Spini, *Ricerca dei libertini: La teoria dell'impostura della religione nel Seicento italiano*, vol. 33 of *Biblioteca di Storia* (Florence: La Nuova Italia, 1983), 135 and 155-61.

⁴⁸ Authors writing in the mid-*Seicento* continue to cite Aristotle as the ultimate authority on drama, and thus demonstrate the continuity of dramatic ideal (though not performance purpose, which varies) from the Camerata to Venetian public opera. For example, Giovanni Battista Doni, writing in 1640, spends two chapters arguing that in classical antiquity, not only the chorus, but also principal actors used music in the performance of Greek tragedy, and offers this interpretation in support of his contemporaries' current practices in opera. He draws direct quotations, given in Greek and Latin, from Aristotle and Titus Livius. Here, Doni relies on the ancients to justify both theoretical and practical aspects of dramatic performance. See Giovanni Battista Doni, "Trattato della musica scenica," 2nd vol. of *Lyra Barberina* (Florence: Stamperia imperiale, 1640), 5-8. He also cites Aristotle on the selection of acceptable modes for use in choral scenes in the same volume, pg. 77.

⁴⁹ Several examples of these different texts are discussed below. Some additional examples of relevant sources include the opera production manual Anon., *Il Corago, o vero, Alcune osservazioni per metter bene in scena le composizioni drammatiche*, ed. Paolo Fabbri and Angelo Pompilio (Florence: L. S. Olschki, 1983); the opera libretto preface [Anonymous], *Amore innamorato* (Venice: Battista Surian, 1642), 7; and the treatise Angelo Ingegneri, *Della poesia rappresentativa* (Ferrara: Vittorio Baldini, 1598).

expression of feeling. The examples in this section are intended to provide a more detailed picture of the varied manifestations of Aristotelian thought that appear, either overtly or implicitly, in the literary culture of *Seicento* Venice and particularly in opera.

One particularly clear manifestation of the general prominence of Aristotelian influence merits discussion: Emmanuele Tesauro's *Il cannocchiale aristotelico* (The Aristotelian Telescope), published in 1654.⁵⁰ The *Cannocchiale* is a manual for creative writing that celebrates the elegant use of figurative language for didactic and aesthetic purposes. An examination of its relationship to Aristotle's works is particularly useful for our purposes in that Tesauro is concerned with aspects of poetic expression and oratory and emulates Aristotle in many ways. This methodical, exhaustive volume represents the culmination of a longstanding tradition of Aristotelian artistic witticism that delighted Baroque society. Through it, Tesauro seeks to instruct the reader in the art of expressive writing, and specifically in the invention of clever poetic devices, such as simile and metaphor. The goals of these witticisms were to delight the reader through intellectual discovery and to successfully transmit learning.

Tesauro's Aristotelian background is in evidence throughout the publication in several ways. Its content refers constantly to Aristotle, whose name appears (suitably) in the title, which itself employs a figurative image.⁵¹ Tesauro constantly refers him in the work as "our Author," the greatest teacher of poetic expression and oratory.⁵² In one of many examples, his section on the usefulness and construction of the "Categorical Index" for the purpose inventing new

⁵⁰ Emmanuele Tesauro, *Il cannocchiale aristotelico* (Turin: Gio. Sinibaldo, 1654).

⁵¹ The telescope itself represents figurative language such as metaphor, which authors can use to lead the reader to explore loftier or more advanced concepts than might otherwise be possible for newcomers to understand. The frontispiece to the *Cannocchiale* illustrates this connection visually: Frontispiece to Emanuele Tesauro, *Il cannocchiale aristotelico*, 5th ed. (Turin: Bartolomeo Zauatta, 1670).

⁵² The first instance of this deferential reference to Aristotle, other than the title itself, occurs in the very first sentence of the opening section, "Dell'argutezza." Emmanuele Tesauro, *Il cannocchiale aristotelico*, 4.

metaphors and witticisms displays his tendency toward the Aristotelian method of scientific categorization.⁵³ The connection is intentional on Tesauro's part: this section contains a citation to a passage from Aristotle's third book of *Rhetoric* that describes the greater ease that lawyers have in finding the most apt argument to fit the case when all of the facts of the case are carefully laid out before them as possible ingredients for an address because sound arguments are based on correct applications of these facts.⁵⁴ Tesauro indicates that, in similar fashion, if poets have all of the relevant descriptive words carefully organized before them, their inventive tasks become far easier. In this example and throughout the *Cannocchiale*, Tesauro's approach demonstrates the direct application of concepts from Aristotle's *Rhetoric* as well as the *Poetics* to the process of creative writing and expression in *Seicento* Venice.⁵⁵

The librettists themselves also engage directly with Aristotle in the prefaces to their operas, frequently to address their apparent deviations from the Unities.⁵⁶ Yet their statements also reveal two interconnected priorities that many librettists shared: the desire to represent affect as naturally as possible and the need to establish a relationship between Aristotle's concept of

⁵³ Tesauro, *Il cannocchiale aristotelico*, 107.

⁵⁴ The *Cannocchiale* contains extensive citations that reference Aristotle's works, and particularly the *Rhetoric*. In this particular case, Tesauro gives the quotation in Latin as "Nam quo plura eorum qua in re sunt habebis: eo facilius demonstrabis" and cites chapter 3 of the *Rhetoric* in Tesauro, *Il cannocchiale aristotelico*, 107. In modern editions, a version of this phrase appears as 1396b10. Aristotle, *Art of Rhetoric*, trans. W. D. Ross, Works of Aristotle 11 (London: Oxford University Press, 1928). (1396b10)

⁵⁵ This example is drawn from the *Rhetoric*, by far the most frequently cited Aristotelian work in the *Cannocchiale*. *On the Soul* is also cited, as in Tesauro, *Il cannocchiale aristotelico*, 15, as well as the *Poetics*: (*Cannocchiale*, p. 3) and the *Ethics* (*Cannocchiale*, p. 23).

⁵⁶ Ellen Rosand addresses librettists' direct references to Aristotle in *Opera in Seventeenth-Century Venice*, 36. She frames these appeals to ancient sources (including "of course, Aristotle, bolstered by various others") as a "preoccup[ation] with finding forebears to legitimize their bastard art" while, in practice, they wrote exactly as they pleased. Yet it is also possible to read librettists' appeals to Aristotle and explanations of their deviation from his Unities in another way: as an acknowledgement that as their literary forebear, he did set many standards for dramatic writing, but the lack of an extant text specific to their art, which is neither tragedy nor comedy, permits them a certain amount of license. In either case, Rosand observes that librettists were likely responding more to the emphasis on the Unities across genres other than Tragedy in Aristotelian commentators of the *Cinquecento* than in the writings of Aristotle himself, who confines the need for dramatic Unities to Tragedy. Rosand, *Opera in Seventeenth-Century Venice*, 45-47.

drama and the new genre of opera. Nicolò Minato, the librettist of at least ten Venetian operas, including Cavalli's *Xerse*, effectively sums up the first of these concerns in the preface to his 1656 libretto for *Artemisia*: "...I have sought no other end than to represent with naturalness the properties of the affections."⁵⁷ As Minato continues, it becomes clear that this statement of purpose is connected with his understanding of the requirements of this new dramatic genre: "I declare, however, that I would rather wish that you would form your opinion of them by seeing them on the stage, than by reading them on these pages."⁵⁸ Considerations of genre thus play a role in his depiction of natural affect in text destined for dramatic representation, and our understanding these depictions in the works themselves depends upon our re-examining the *Seicento* conception of how affect functioned "naturally."

As further examples will demonstrate, when *Seicento* librettists engage with the questions of genre and emotion, they clearly view the relationship between the two in an Aristotelian way. Minato considers these issues more deeply in the preface to *Xerse*, noting that he could have produced "something more elevated with lofty phrases and more complex imagery," as he knows these things are measures of quality in other forms of compositions (that is, in other genres).⁵⁹ In his defense, he observes that subtle, intellectual literary devices are harmful in this genre, for these can "weaken the force of the affections, which must be depicted using more familiar language. After all, this genre is composed not for the careful, slow cogitation of the intellect, as other works of literature are; it is designed for the ear, and must be apprehended immediately."⁶⁰

Giovanni Francesco Busenello, the librettist for *Incoronazione*, echoes this genre-conscious

⁵⁷ Nicolò Minato, Letter to the Reader, *Artemisia* (Venice: Andrea Giuliani, 1656). Original text: "...altro non hò cercato, che rappresentarti con naturalezza la propriet`a de gli affetti."

⁵⁸ Minato, Letter to the Reader, *Artemisia*.

⁵⁹ Minato, Letter to the Reader, *Xerse*.

⁶⁰ Minato, Letter to the Reader, *Xerse*.

explanation in the dedicatory letter to *Statira* (1655) and carries the explanation one step further: “It is one thing to compose an Ode, or yet a Sonnet... it is another to compose a Drama,” in which *verosimiglianza* requires that “the characters have certain constraints and speak in familiar ways.”⁶¹

These statements about affect and genre by the librettists help to situate the Venetians’ understanding of opera as drama in an Aristotelian framework. The subdivision of dramatic genres that appears in the *Poetics* distinguishes between comedy and tragedy: “the one would make its personages worse, and the other better, than the men of the present day.”⁶² Minato and Busenello clearly articulate their expectations for characters in their operas: they behave and speak normally, and their affective reactions are as natural as possible. For them, opera is neither strictly tragedy nor strictly comedy. It does not seek to depict humans as better than they truly are, nor as worse than they are, but as close to the way they really are as possible: *verosimili*. The problem for *Seicento* librettists was that whereas Aristotle gives examples from the other mimetic arts for all three of these types (i.e., in prose and metrical literature, Homer represented people as superior to real life, Nicochares as inferior, and Cleophon realistically), he gives only tragedy and comedy as dramatic depiction options and offers no explanation or subgenre for the third, more true-to-life depiction that is best aligned with the *Seicento* opera creators’ artistic goals.⁶³

⁶¹ Giovanni Francesco Busenello, Dedicatory Letter, *Statira*, 11-12. Original text: “Haverei scritto più diffusamente in questo Drama, ed uniti gli spiriti à sollevare à qualche grado lo stile, se la commandata brevità, e la proprietà della Scena me ne havessero data licenza. Altro è comporre una Oda, ovvero un Sonetto, ove è permesso l’entusiasmo al pensiero, e l’estasi all’ingegno nell’eccitare gli aculei dolci à gl’orecchi, ed il brillo lascivo nel cuore con l’invention d’una chiusa blandiente, e spiritosa; altro è comporre un Drama, ove i Personaggi han correggij, parlano familiarmente, e se la vena troppo s’inalza perde il decoro, e la vera proprietà.”

⁶² Aristotle, *Poetics*, ed. and trans. Richard McKeon (Chicago: University of Chicago Press, 1973), 672. (1448a2)

⁶³ Aristotle, *Poetics*, ed. and trans. Stephen Halliwell, 35. (1448a2)

Perhaps because of their frequent recourse to Aristotle, seventeenth-century authors appear to have considered it unnecessary to define the terms *affetto* and *affetti*. The literary contexts in which authors use these words reveal their meanings to be quite general and encompass both affection in today's sense of love or friendship and individual types of emotions. For example, in the libretto for *Il Medoro*, the character Leno uses *affetto* to denote esteem or positive opinion: "My service to you means a great deal to me,/And for my servitude/Your affection (*affetto*), Sir, is a worthy reward."⁶⁴ Antonio Bruni, in his fictional epistolary collection *Epistole heroiche*, uses the qualified phrase "amoroso affetto" to denote romantic love or feeling in a letter based on Ludovico Ariosto's *Orlando furioso* in which Fiordispina describes the experience of falling in love with (the disguised) Bradamante.⁶⁵ This use of the term can mean both affection and, modified with "amoroso," romantic love, which is itself a specific affect. The word *affetto* can also refer to the affection that a parent experiences toward a child (as in *affetti materni*), such as the love Agrippina feels for her son Nerone.⁶⁶

Yet Tesauro also identifies *Affetto* as one of the three "human faculties" that respond to oratory and the arts: "Senso," the faculty of perception; "Intelligenza," the faculty of intellectual interpretation; and "Affetto," the faculty that is moved in response to representations of "living forms."⁶⁷ This response varies based on the stimulus, and thus the word here refers to the emotional response in general. This explanation does establish the relationship between *Seicento* conceptions of affect and the Aristotelian workings of the soul with regard to emotion, but it is

⁶⁴ Aurelio Aureli, *Il Medoro* (Venice: Francesco Nicolini, 1658), 48.

⁶⁵ Antonio Bruni, *Epistole heroiche* (Venice: Anon., 1628), 101.

⁶⁶ Gio. Francesco Loredano, *De gli scherzi geniali* (Venice: ad istanza dell'Accademia, 1643), 28. Original text: "Non mi maraviglio, ò Cesare, che Silana sterile non habbia scienza della forza de gli affetti materni."

⁶⁷ Tesauro, *Il cannocchiale aristotelico*, 113. These categories are, predictably, based on Aristotle's own faculties of the soul in Aristotle, *On the Soul* (414a30-414b19). *Aristotle's On the Soul and On Memory and Recollection*, trans. Joe Sachs, 88.

not a particularly helpful definition for analyzing dramatic representations. Fortunately, Tesauro does also offer a list of several (though not all) *affetti*, each one carefully paired with its opposite, within his discussion of pathetic enthymeme.⁶⁸ The “particular affect that we wish to express ourselves, or transmit to others” might consist of “Happiness or Sorrow; of Compassion of Indignation; of Love or of Hate, or of any other movement of the Soul.”⁶⁹

The word *passioni* also appears in *Seicento* literature to refer to emotion, and this term reflects its opposition to *attione* (i.e., action and its reciprocal partner, passive reaction).⁷⁰ *Attione* is used in the conventional sense of deeds or acts, but can also be used in a dramatic sense to refer to expressive physical movement on stage, as in pantomime.⁷¹ Furthermore, actions can be verbal or internal rather than physical, as Tesauro lists civil acts such as judgements or pronouncements as *attioni*.⁷² His discussion of *attione*’s opposite, *passione*, does include brief discussions of some isolated emotions, but is made up mostly of direct citations from Aristotle’s *Poetics* and *Rhetoric* discussed above.⁷³ *Il corago*, an early *Seicento* manual for opera production, also uses the words *affetto* and *affetti* frequently but does not define them.⁷⁴

⁶⁸ Tesauro, *Il cannocchiale*, 515. Tesauro’s discussion, and particularly his choice to present emotions in opposing pairs, draws heavily on Aristotle’s own method for explaining emotions in general throughout the *Rhetoric*, Book II.

⁶⁹ Tesauro, *Il cannocchiale aristotelico* (Turin: Gio. Sinibaldo, 1654), 515. Another *Seicento* author, Giovanni Battista Doni, writes about the application of music to theatrical text includes a list of strong affects that might produce song in this context. He refers to these as *affetti* and the list includes sorrow (*dolore*), happiness (*allegrezza*), love (*amore*), and madness (*furore*). Giovanni Battista Doni, *Trattato della musica scenica*, 10.

⁷⁰ Tesauro, *Il cannocchiale*, 83.

⁷¹ Tesauro, *Il cannocchiale*, 159.

⁷² Tesauro, *Il cannocchiale*, 159.

⁷³ Tesauro, *Il cannocchiale*, 83.

⁷⁴ Anon., *Il Corago, o vero, Alcune osservazioni per metter bene in scena le composizioni drammatiche*, ed. Lorenzo Bianconi and Angelo Pompilio (Florence: L. S. Olschki, 1983).

However, the anonymous author does acknowledge that recitative (*stile recitativo*) is the most effective medium for communicating the *affetti* to an audience.⁷⁵

Fortunately, despite the lack of clear, comprehensive seventeenth-century definitions for the frequently used terms *affetti* and *passioni*, evidence of direct engagement with Aristotelian conceptions of emotion in the intellectual and literary circles of *Seicento* Venice permits us to draw conclusions by examining depictions of emotions at work in literature and opera. For these *Seicento* Aristotelians, as for their ancient predecessor, the four basic characteristics of affective experience described above hold true: affect is directly based in the situation the person is experiencing; the emotion that the situation produces is dependent on the characteristics of the individual; different affects may occur simultaneously; and emotion and action are connected in a causal relationship. Each of these characteristics must be considered in turn, with evidence drawn from *Seicento* literature, including opera libretti, fictional literature, and treatises on opera production.

Seventeenth-century Venetian authors depicted characters' emotions in ways that emphasize the causal relationship between the stimulus from the outside world (in opera, the dramatic situation) and inner feeling.⁷⁶ The *Incogniti* authors display the situational basis of affect in their writings, both fictional and dramatic. Two of their publications in particular offer examples of emotional reactions that prioritize the situation: *De gli scherzi geniali* and *Epistole heroiche*, both of which consist of a series of short monologues and letters written from the perspective of popular historical or literary characters.⁷⁷ The protagonists and situations that

⁷⁵ Anon., *Il Corago*, 60-62.

⁷⁶ The *Incogniti* authors of the *Bizzarrie academiche* cite Aristotle frequently. Giovanni Francesco Loredano, *Bizzarie academiche* (Cremona: Belpiere, 1676).

⁷⁷ Gio. Francesco Loredano, *De gli scherzi geniali* (Venice: ad istanza dell'Accademia, 1643) and Antonio Bruni, *Epistole heroiche* (Venice: Anon., 1628).

these vignettes depict would have been extremely well known in the *Seicento*, such as the historical Achilles mourning the death of Patroclo, Agrippina condemned by Nero, Cleopatra addressing the attacking Ottavio Cesare, or the literary Fiordispina (from Ludovico Ariosto's *Orlando furioso*) bemoaning her love for Bradamante.⁷⁸ Yet the details of the situation as the author views them are so necessary to the reader's understanding of these emotionally-charged monologues that each one is prefaced with a one-page *Argomento*, a detailed summary of the underlying plot that provides information about the character's backstory, immediate events (situation), pre-existing relationships between characters, and sometimes even emotional descriptors that clarify the emotion(s) the scene will depict.⁷⁹ Characters then refer to these plot details in their speeches or letters, solidifying the causal relationship between the dramatic situation and the resulting emotional expression and the importance this connection held for *Incogniti* authors.

In prose works, as well as in opera libretti, characters themselves explicitly link their emotions to their direct causes, which are usually plot events. For example, in *De gli scherzi geniali*, Sisigambi (Sisygambis, the mother of the Persian king Darius) consoles the women of her family after Alessandro (Alexander the Great) has defeated their army and imprisoned

⁷⁸ Achille appears in Gio. Francesco Loredano, *De gli scherzi geniali*, 8-25; Agrippina in Gio. Francesco Loredano, *De gli scherzi geniali*, 28-45; Cleopatra in Antonio Bruni, *Epistole heroiche*, 403-416; and Fiordispina in Bruni, *Epistole heroiche*, 93-107.

⁷⁹ For example, the *Argomento* for "Fiordispina a Bradamante" names the original literary source, provides the nationality of each character, a description of their meeting (Fiordispina was out hunting when she came upon and immediately fell in love with Bradamante, who was sleeping near a fountain disguised in male attire), an explanation of the current situation (Fiordispina and Bradamante have been happy together in the city, but Bradamante's true sex has just been revealed and they have separated), and information about Fiordispina's emotional state (she is "totally unhappy, and in great emotional pain from desperation" because of the love affair, and writes a letter to express her wishes). This explanation clarifies her emotional response in the letter, which is filled with intense grief and begs Bradamante to become male once again (through magical intervention) and return to their relationship. Bruni, *Epistole heroiche*, 93.

them.⁸⁰ As part of her address, which is designed to comfort and strengthen her daughter-in-law and granddaughters, she explains that she understands why they are weeping (i.e., why their circumstances have caused them sorrow): “It is true that unhappiness gives you, from every direction, good reason to weep. You are princesses fallen from majesty, queens disinherited; you are forced to teach your ears to respond to the name of ‘servant,’ to subject your heart to obedience: all truly reasons to consume yourself in tears.”⁸¹ Another example comes from a scene depicting fear in the *Novelle amoroze de’ signori academici incogniti*. As in the *Epistole heroiche* and the *Scherzi geniali*, the author explains the situation carefully before informing the reader that the character is frightened.⁸² Loredano begins the short story with the situation, and provides details to explain the character’s emotion: Deadora is trapped in a burning house, and she is a brave woman, but because she is sensible of the danger and has exhausted the possibilities for escape or rescue, she is finally constrained to feel afraid (“costretta à temere”).⁸³ This process echoes Aristotle’s own discussion of the conditions necessary for a situation to produce fear in an individual: he or she must be aware that the situation is dangerous and have no remedy available.⁸⁴

In highly affective scenes such as these, characters in opera libretti also sometimes pause in their lamenting or rejoicing to remind the audience of the situation that has caused their emotional response. Busenello’s Ottavia does just this in her monologue bemoaning the painful loss of her husband’s affections – and possibly her sociopolitical position as Empress – to the

⁸⁰ Loredano, *De gli scherzi geniali*, 196-212.

⁸¹ Loredano, *De gli scherzi geniali*, 199.

⁸² Gio. Francesco Loredano, “Novella prima,” in *Novelle amoroze de’ signori incogniti*, ed. Francesco Carmeni (Cremona: Belpieri, 1642), 2.

⁸³ Loredano, “Novella prima,” in *Novelle amoroze de’ signori incogniti*, 2.

⁸⁴ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 209. (1383b18)

opportunistic Poppea (*Incoronazione* I.5). The scene opens with a highly affective section in which Busenello depicts Ottavia first as sorrowful or betrayed using words such as *disprezzata* (rejected) and *afflitta* (afflicted), then as confused: “What am I doing... where am I... what am I thinking?”⁸⁵ She briefly moralizes on the lot of women in her society, noting that they are mistreated and enslaved in the roles they fulfill for men.⁸⁶ At this point, although the audience already knows Ottavia’s dramatic situation well, having just witnessed a love scene between Nerone and Poppea in which they discuss their plans to overthrow her, the Empress describes the situation in terms that reveal their actions and her situation as the direct cause of her current sorrow. She acknowledges that her husband is absent and has abandoned her, and furthermore, that he is probably in the arms of his lover.⁸⁷ Ottavia is quite aware that the lovers’ happiness and Nerone’s choice to abandon her are the reasons she is experiencing sorrow: “Nerone, wicked Nerone, [...] where, alas, where are you? In the arms of Poppea you reside happily and enjoy yourself, and meanwhile the constant falling of my tears almost forms a deluge of mirrors in which you can see reflected in your delights, my own suffering.”⁸⁸ In addition to invoking an elevated figurative image of which Tesauro would likely approve, Ottavia here explicitly acknowledges her awareness of the situation that caused her emotional response.

A second aspect of emotional expression that *Seicento* authors retained from Aristotle is the individuality of the character's affective response. Later Baroque opera (such as Handelian *opera seria*) operates under a Cartesian philosophical background, in which characters' reactions

⁸⁵ Gio. Francesco Busenello, *L'incoronazione di Poppea* (Venice: Andrea Giuliani, 1646), 17.

⁸⁶ Busenello, *L'incoronazione di Poppea*, 17.

⁸⁷ Busenello, *L'incoronazione di Poppea*, 17.

⁸⁸ Busenello, *L'incoronazione di Poppea*, 17. Original text: “Nerone, empio Nerone, [...] Dove ohimè, dove sei?/In braccio di Poppea/Tu dimmi felice, e godi, e in tanto/Il frequente cader de pianti miei/Pur v'è quasi formando/Un diluvio di specchi, in cui tu miri/Dentro alle tue delitie i miei martiri.”

reflect the ideal response to the given dramatic situation. In contrast, Venetian opera places individuals onstage reacting in personal – and frequently imperfect – ways.⁸⁹ Characters are generally pre-existing and well known to the audience; they come from history, literature, and mythology.⁹⁰ They range from shepherds and servants to the nobility and even deities, and they generally speak, sing (in the case of diegetic music), and behave in ways that reflect their personal characteristics. In later opera, main characters are generally designed as models of good behavior to edify an audience whose emotional reactions are the correct moral response according to Cartesian philosophy.⁹¹

In Venetian opera, even members of the nobility are portrayed as human beings with personal emotional reactions that would immediately appeal to spectators for entertainment purposes (along with moral edification), and there is no requirement that these reactions be morally ideal. *Incoronazione* provides several examples of characters whose emotional responses are intensely personal and impel them to behave in immoral ways: Poppea, the social climber whose seductive wiles win her the crown; Ottavia, the scorned empress who blackmails a vulnerable courtier into murdering her rival; and Seneca, the moralist-philosopher whose own reputation is constantly undermined, even by servants. In his study of *Orontea*, William Holmes specifically names *Incoronazione* as an example of the individuality of emotional response in pre-Cartesian opera characters, noting that “the characters react to their tragic situations as

⁸⁹ William Holmes, “Orontea: A Study of Change and Development in the Libretto and the Music of Mid-Seventeenth Century Italian Opera” (PhD diss., Columbia University, 1968), 10.

⁹⁰ Rosand, *Opera in Seventeenth-Century Venice*, 59-60.

⁹¹ This came about as part of the operatic reform process that Apostolo Zeno began in the early eighteenth century and Pietro Metastasio continued, resulting eventually in the fully formed *opera seria*. Robert Cannon, *Opera* (Cambridge: Cambridge University Press, 2012), 33-35. One aspect of this operatic reform was the use of opera to promote and demonstrate positive moral values, which included correct emotional responses, for the benefit of the audience, in addition to entertainment purposes.

human beings, not merely as agents who convey stereotyped emotions.”⁹² This is at once an acknowledgement of the naturalness in emotional expression librettists sought to achieve, and of the individuality of the emotional response based on personal characteristics, which derives from Aristotle.

Many *Seicento* examples of individuality in emotional response appear in *De gli scherzi generali*, the *Incogniti* founder Giovanni Francesco Loredano’s series of fictional vignettes based on historical and mythological figures (mentioned above).⁹³ For example, in mourning Patroclo, Achille’s reaction is so strong that he finds himself unable to regulate his emotional response: the hero is driven temporarily mad, and one sign of this madness is his inability to appropriately express his sorrow in the way one might expect in his situation. He states first that a normal reaction to sorrow would be weeping, but this cathartic physical act is denied him because of the overwhelming intensity of his response, which has driven him temporarily mad. Achille explains the way that feelings ordinarily should work when the situation calls for mourning a murdered loved one: one would likely weep and wait, for prudence and time temper feelings of sorrow and loss, and they are remedies for even the most desperate emotional pain.⁹⁴ This is not Achille’s response. The intensity of his affective experience is so great that he cannot express sorrow in a normal way. Instead, he quickly begins to express a different affect that is more in keeping with his personality and identity as a warrior.

⁹² William Holmes, “Orontea: A Study of Change and Development in the Libretto and the Music of Mid-Seventeenth Century Italian Opera” (PhD diss., Columbia University, 1968), 19.

⁹³ Gio. Francesco Loredano, *De gli scherzi geniali* (Venice: ad istanza dell’Accademia, 1643).

⁹⁴ Loredano, *De gli scherzi geniali*, 9-10. Original text: “La prudenza, e'l tempo saranno inetti a porger consolatione alle mie mestitie, benché sieno gli approvati ricordi per i mali anco disperati.”

Achille is a fighter, and even in bereavement, his individual personality drives him to seek vengeance.⁹⁵ Although Achille describes his sorrows (*mestizie*), much of his affect is clearly anger: “Accursed hands, accursed Trojans [...] abominable land, that stained yourself with blood so pure, so innocent.”⁹⁶ The hero’s reaction corresponds to Aristotle’s own explanation of anger and vengeance in the *Rhetoric*.⁹⁷ His promises to avenge his friend reveal Aristotle’s possible response for the angry person who contemplates vengeance: anger mixed with joy at the thought of revenge.⁹⁸ As a famous warrior, he is more likely to respond in this way than are other characters in the given situation, who would probably respond with sorrow.⁹⁹

Thirdly, just as negative and positive emotions can coexist in Aristotle’s discussion of anger when the subject contemplates vengeance, characters in Venetian opera may sometimes experience mixed emotions.¹⁰⁰ In the absence of the Cartesian Doctrine of Affections, there is no physical or spiritual requirement for characters to experience just one emotion at a time in a given section of text or music. Instead, characters can experience multiple emotions within a single semantic unit (recitative, aria, or scene).¹⁰¹ Authors address this in ways that may seem

⁹⁵ Loredano, *De gli scherzi geniali*, 9-10. Original text: “Perdonami, se con rivi di pianto non lavo il sangue delle tue ferite... Forse, che'l dolore in me esercita più vivamente la sua fiera, non potendo io difacerbarlo con gli occhi. Sono mestitie volgari quele, che si sfogano col pianto. Qual è sì povera femminella, che non tributi alla passione copiosissime lagrime? qual fanciullo s'attrova, che non prenda dal pianto i primi ausicii della vita?”

⁹⁶ Loredano, *De gli scherzi geniali*, 21-22.

⁹⁷ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 173. (1378a9)

⁹⁸ Aristotle describes this combination of anger and vengeful joy in Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 173. (1378a9) Achille expresses hope for future vengeful joy, both his own and Patroclo’s, many times, notably in Loredano, *De gli scherzi geniali*, 23.

⁹⁹ For the sake of comparison, Monteverdi’s Ottavia also expresses the desire for vengeance when she is angry with Nerone (and the gods) in *Incoronazione* I.5, but her verbal expression of vengeful fury is depicted slightly differently than Achille’s for reasons both of individuality and situation: she differs in personality (and social position) from Achille and, at the time, believes hopelessly that she does not have the means to seek revenge.

¹⁰⁰ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 173. (1378a9)

¹⁰¹ In Cartesian-based repertoire, these large semantic units are also often formal units; in contrast, the smaller semantic units of Venetian opera generally comprise a short textual phrase and may last for a single measure, and thus they frequently do not constitute distinct formal units.

quite familiar to today's readers accustomed to the idea of mixed feelings. For example, the *Novelle amoroze*, a collection of short love stories by the members of the *Incogniti*, quite matter-of-factly states that a young woman who had committed adultery, been betrayed by her servant, and witnessed the death of her beloved at her husband's hand reacted to this complex situation with an equally complicated emotional response: "Several affects battled with one another in the heart of the lovestruck and betrayed young woman."¹⁰² There is no physiological or ideological problem associated with this multi-emotional experience that must be explained, nor is there any requirement that one emotion eventually win out over the others. The young woman can simply experience several competing feelings at once, and this is apparently not surprising for the *Seicento* reader.

Another example, this time drawn from the *Cannocchiale*, illustrates both the capability of experiencing two emotions simultaneously and the *Seicento* understanding of how drama (specifically drama including music: *Tragedie harmoniche*) arouses emotions in the listener.¹⁰³ The audience member's response to the music is not simply mirroring the character's (or the actor's) emotion, which might suggest a Platonic view of emotion rather than an Aristotelian one. It is far more complex in that the emotion is newly generated in the listener as a result of the aesthetic experience, and it may be multifaceted. Tesauro gives the example of sad poetry performed on stage with the added enhancement of the expressive voice.¹⁰⁴ The expected emotional response of sadness here derives from the stage illusion (that is, *la fantasia*, the situation the listener is led to contemplate), yet his or her intellect is aware that the situation is

¹⁰² Pietro Michiele, "Novella terza," in *Novelle amoroze de' signori academici incogniti* (Cremona: Belpieri, 1642), 32.

¹⁰³ Tesauro, *Il cannocchiale aristotelico*, 49.

¹⁰⁴ Tesauro, *Il cannocchiale aristotelico*, 49. Original text: "...le *Tragedie harmoniche*, che raddolciscono le lagrime de' mesti carmi, con la soavità della voce."

fictional (*consapevole della fittione*) and appreciation for the author's and actor's successful depiction generates the second emotion of joy or pleasure. The result is a "mixed reaction (*mescolato affetto*) of joy and sadness" in which "at the same time the face cries, and the heart delights."¹⁰⁵

Incoronazione also offers two examples of characters describing their simultaneous experience of multiple emotions. Ottavia's long soliloquy in I.5 (see above) displays many affective types and intensities including sorrow, anger, despair, indignation, and resignation. She ends the scene by declaring that her heart is "divided between [indignation at her frustrated] innocence, and weeping [i.e., sorrow]."¹⁰⁶ Drusilla also expresses conflicting emotions in III.3 when, accused of the attempted murder of Poppea, she must decide whether to plead guilty in order to save her beloved Ottone or respect her own desire to live by professing her innocence of the crime (at least, she was not the one brandishing the weapon). In an aside, she states: "With fierce competitiveness, love and innocence battle one another within my breast."¹⁰⁷ The love she bears for Ottone produces a strong, persuasive emotion, yet she also experiences an affect related to her own innocence and desire to live, which the performer might construe either as fear or indignation at the false accusation. Far from expressing the single, ideal reaction to the situation, these two characters are riddled with emotional conflict.¹⁰⁸

¹⁰⁵ Tesauro, *Il cannocchiale aristotelico*, 49.

¹⁰⁶ This scene appears as I.5 in both the libretto: Gio. Francesco Busenello, *L'incoronazione di Poppea*, 17-19 and the manuscript score: Claudio Monteverdi, *L'incoronazione di Poppea*, Manuscript, Biblioteca Nazionale Marciana: It. IV 439[=9963], 22v-28r. Original text (from libretto): "Divido il cor tra l'innocenza, e'l pianto."

¹⁰⁷ This text appears as III.3 in the libretto: Gio. Francesco Busenello, *L'incoronazione di Poppea*, 54 and in III.2 as "Contrastano in me stessa/Con fiera concorrenza/Amor, e l'innocenza" in the manuscript score: Claudio Monteverdi, *L'incoronazione di Poppea*, Manuscript, 85v. Original text (from libretto): "*Dru.* Mi contrastano in seno/Con fiera concorrenza/Amore, e l'innocenza."

¹⁰⁸ In an additional example drawn from *Medoro*, the queen Angelica experiences mixed emotions and is not able to find where one ends and the other begins. Believing (incorrectly) that her husband is unfaithful, she presents her reaction as a duality between anger and love coexisting in her: "Two great and ferocious gods are at war in my heart; In my cruel sufferings, I feel the effects of Mars, and blind Love: I burn, and do not burn, and know not whether in

In addition to sometimes experiencing emotions simultaneously, *Seicento* characters also experience different levels of intensity in their affective responses. *Il corago*'s instructions to the composer display an awareness that it is necessary to depict different levels of emotions and that these should be carefully balanced over the course of the plot.¹⁰⁹ The author first instructs the composer to "have in hand all of the plot if [the full libretto] is completed, understanding it well as regards the whole creative work and also the line-by-line speech."¹¹⁰ It is necessary to be aware of both the actions and emotions involved in the full work before beginning the compositional process:

if, for example, in the first act there may be any cheerful affect, particularly for the chorus, the composer must not create such musical (*armonica*) expression of happiness and jubilation in this moment that, arriving later at the fifth act where there shall be greater cause for celebration and joy, the composer may not be able to exceed the expression of jubilation achieved in the first act.¹¹¹

Thus, it is necessary to distribute the strongest depictions of each affect carefully among the appropriate scenes, and to that end the composer must be able to see the libretto in its entirety before setting to work on the music.¹¹² This working situation was not always possible for early

my breast I struggle against fires of fury, or yet of love (*affetto*).” Aurelio Aureli, *Il Medoro* (Venice: Francesco Nicolini, 1658), 62. Original text: “Due gran Numi inferociti/Fanno guerra à questo cor,/A miei danni incrudeliti/Provo Marte, e’l cieco Amor:/Ardo, e non ardo, ne sò dir se in petto/Struggami foco d’ira, ò pur d’affetto.”

¹⁰⁹ Anon., *Il Corago, o vero, Alcune osservazioni per metter bene in scena le composizioni drammatiche*, ed. Paolo Fabbri and Angelo Pompilio (Florence: L. S. Olschki, 1983), 80. Original text: “Prima procurerà di avere in mano tutta l’azione se sarà finita, intenderla bene in quanto all’universale invenzione et anche verso per verso nell’elocuzione.”

¹¹⁰ Anon., *Il Corago*, 80. Original text: “Prima procurerà di avere in mano tutta l’azione se sarà finita, intenderla bene in quanto all’universale invenzione et anche verso per verso nell’elocuzione.”

¹¹¹ Anon., *Il Corago*, 80. Original text: “Servirà questo accioché se per essemplio nel primo atto vi sarà qualche affetto di letizia, massime nel coro, il musico non facci tal espressione armonica di allegrezza e giuilo quivi, che venendo poi al quinto atto dove vi sarà mggior causa di festa e giubilo, il musico non possa andar più in su nella espressione della giocondità.”

¹¹² Anon., *Il Corago*, 80.

opera, in which composers frequently received an act or less at a time from the librettist.¹¹³

Nevertheless, the author's recommendation here is evidence of an awareness of shades and intensities of affect that can (and should) be depicted distinctly from one another through both text and music.¹¹⁴

The final element of Aristotle's philosophy of emotion that appears in Venetian literature is the causal, reciprocal relationship between action and affect. Actions themselves take several forms. As stated above, Tesauro uses the word "attioni" to denote physical acts in a general sense, but also the movements or gestures used in acting, as in pantomime.¹¹⁵ Yet he also lists some acts as "attioni" that are not physical, but verbal or mental, such as adjudicating.¹¹⁶ The reciprocal relationship between deeds, whether physical or mental, and their emotional consequences is easily traceable to Aristotle's situational basis for affective response; after events give rise to emotion, this reaction leads to the desire to act: on the most basic level, either to pursue the original stimulus or to flee (or remedy) it, which will produce new consequences and therefore new reactions.¹¹⁷

With this in mind, an example scene, *Incoronazione* I.12, demonstrates the unfolding drama of the action-reaction-new action format in this repertoire, as well as the way that it differs from the Cartesian separation of action from affect into distinct musical sections in later Baroque opera. In this scene, a chain of actions and affects unfolds in text and music, even within the

¹¹³ Ellen Rosand, *Opera in Seventeenth-Century Venice: The Creation of a Genre* (Berkeley: University of California Press, 1991), 205.

¹¹⁴ For this reason, intensity has been included as a parameter for examination of text and music in my methodology. For an explanation of how I assess this parameter, see Chapter Two.

¹¹⁵ Tesauro, *Il cannocchiale aristotelico*, 55.

¹¹⁶ Tesauro, *Il cannocchiale aristotelico*, 100.

¹¹⁷ Aristotle, *On the Soul*, 413b22-24. *Aristotle's On the Soul and On Memory and Recollection*, trans. Joe Sachs, 86.

single musical-dramatic structure of a short solo recitative. In this solo scene, despondent Ottone is left alone after being painfully rejected by his estranged wife, Poppea. In the previous scene, Poppea triumphantly declared that she was leaving Ottone to become Nerone's wife, and therefore, the empress of Rome. Once left alone, a later, Cartesian-influenced character would most likely reflect on his emotional pain through a solo aria that reflects a single, clear emotion. Instead, Ottone responds in a solo recitative made up of many smaller semantic units that encompass several actions and affects directly related to those actions.

The scene opens calmly, but as events and emotional reactions unfold, it covers several affects and several levels of intensity. Ottone begins the scene with an attempt to calm himself after his past ordeal: "Ottone, come to your senses."¹¹⁸ He then contemplates his situation and realizes the danger to himself: "She has ambitions of ruling, and should she succeed, my life is lost. She, fearing that Nerone might remember our past relationship, will lay traps to ensnare my innocence. She will use force to induce someone to accuse me of *lèse-majesté*, of felony."¹¹⁹ This realization leads to an emotional reaction, which he expresses in another bitter statement: "Calumny, beloved of aristocrats, destroys the innocent one's honor and life."¹²⁰ The negative emotions that he experiences here lead him to new action: planning an evasive maneuver. He decides to kill Poppea to prevent his own downfall: "I want to prevent this with steel or with poison. I do not wish to nurture this serpent in my bosom any longer."¹²¹ This decision then

¹¹⁸ The full text for this scene (as given in this paragraph) appears in Giovanni Francesco Busenello, *L'incoronazione di Poppea*, 28. Original text: "Otton torna in te stesso."

¹¹⁹ Busenello, *L'incoronazione di Poppea*, 28. Original text: "Costei pensa al commando, e se ci arriva/La mia vita è perduta, ella temendo,/Che risappia Nerone I miei passati amori,/Ordinà insidie all'innocenza mia,/Indurrà con la forza un che m'accusi/Di lesa maestà di fellonia."

¹²⁰ Busenello, *L'incoronazione di Poppea*, 28. Original text: "La calunnia da grandi favorita/Distrugge agl'innocenti honor, e vita."

¹²¹ Busenello, *L'incoronazione di Poppea*, 28. Original text: "Vò prevenir costei/Col ferro, ò col veleno,/Non mi vuò più nutrire il serpe in seno."

causes its own new emotional reaction: “Is this the [unhappy] end destined for your love, most perfidious Poppea?”¹²² The sudden shift in tone here from practical planning to pained, affect-laden exclamation may seem abrupt to today’s reader, but it accurately reflects the reciprocal relationship between the two in this repertoire.

This causal connection separates early opera from other, more familiar traditions in the Italian operatic canon. In later Baroque opera, these two vital elements of the dramatic fabric become increasingly separate: a later *opera seria* character might interact with other characters to advance the action, then begin a new semantic unit (a da capo aria) to express an affective reaction. This separation of action and affect into different, large semantic units is a later Baroque operatic manifestation of the Doctrine of Affections. In earlier opera, the ability of text and music to flow from action to emotional reaction to a resulting action within a relatively short time frame is partly responsible for the feeling of difference that an opera connoisseur more familiar with later Baroque and Classical traditions of Italian opera experiences when attending a carefully prepared production of an opera by Cavalli or Monteverdi.

Recognizing *Seicento* librettists’ fluid approach to affect and noting the reciprocal relationship to action in their writing are imperative in examining the ways their texts are then set to music. Composers’ settings respond to libretto text in ways that respect its ability to communicate different affects and intensities, as well as to shift quickly from emotional expression to action and back again within sections of recitative-style music. It is clear that *Seicento* opera professionals were aware of this capability. *Il corago* instructs composers and librettists to vary emotional content even within arias, stating that more than ten to fifteen lines communicating the same affect are excessive and that if the text cannot be adjusted, then the

¹²² Busenello, *L’incoronazione di Poppea*, 28. Original text: “À questo, à questo fine/Dunque arrivar dovea/L’amor tuo perfidissima Poppea.”

composer should introduce some type of musical variety.¹²³ This indicates that large sections communicating a single affect are undesirable; if new action or affect cannot be introduced without serious disruption to the text, the musical style should at least be varied, which could convey a new intensity level. Furthermore, the author explains that when characters do have long solo speeches, these are only permissible (or necessary) because the speech is “full of affects” (*piena di affetti*).¹²⁴ Variety in topics and emotions is clearly of value in this music, even within the recitative or aria unit.

The scholars who analyze this music most successfully today tend to highlight the variety of actions and corresponding affects within large sections. F. W. Sternfeld’s discussion of Penelope’s “Di misera regina” (*Ritorno* I.1), for example, respects the fluidity of affect in this section when Sternfeld describes short sections of both grief and hope in the libretto and musical setting: small, local semantic units rather than one large unit of sorrow spanning Penelope’s entire solo section.¹²⁵ Furthermore, Sternfeld rightly observes that due to its flexibility, recitative plays a double role in this repertoire: it conveys both action and emotion, thus differentiating Venetian opera conceptually from the separation between active recitative and static, reflective aria in later Italian *opera seria*.¹²⁶

This flexibility also applies to the use of musical elements in the representation of specific emotions, as the following chapters will illustrate. The ingredients of affective expression, such as melodic directionality, ambitus, rate of harmonic change, melody-bass

¹²³ Anon., *Il Corago*, 66.

¹²⁴ Anon., *Il Corago*, 25.

¹²⁵ F. W. Sternfeld, “Aspects of Aria,” in *Con che soavità: Studies in Italian Opera, Song, and Dance, 1580-1740* (Oxford: Clarendon Press, 1995), 117.

¹²⁶ “It is the shifting from one ‘affetto’ to another, the fluidity of transition, that makes recitative (and arioso) such an indispensable carrier of dramatic action.” Sternfeld, “Aspects of Aria,” 117.

interaction, and melodic shape, work in combination to produce affect, but composers employ them in new ways in each succeeding musical section to portray an individual emotional response: not sadness in general, but Ottavia's experience of sadness, which is both personal and situation-based. Thus, the same musical element may be an ingredient in the portrayal of many shades of emotion. An emphasis on the interval of the minor second, for example, may work in combination with other musical elements to produce anger, sorrow, or lust, and Tim Carter observes that even an established musical signifier such as the descending tetrachord, which is widely associated with lament in the early *Seicento*, can be altered by its intervallic ordering or musical surroundings to communicate an emotion as conceptually distant from the lament as happy love.¹²⁷ Fortunately, basic patterns of these combinations do exist for various emotions, and these established tools for building each new portrayal of a given emotion in response to the new character and dramatic situation form the content of the analytical chapters of this project.

Neoplatonic, Aristotelian, and Cartesian Thought in Opera

In order to situate the *Seicento* concepts of emotion described above within the larger historical context of operatic repertoire, a brief discussion of the differences between the Neoplatonic underpinnings of the late *Cinquecento*, the Aristotelian Venice of the early operatic era, and the Cartesian philosophy that governs later Baroque opera is warranted.¹²⁸ The

¹²⁷ Tim Carter, "Re-Reading *Poppea*: Some Thoughts on Music and Meaning in Monteverdi's Last Opera," *Journal of the Royal Musical Association* 122 (1997): 198. Carter is responding to Ellen Rosand's discussion of the descending tetrachord and her description of this pattern as a musical "emblem" in her article "The Descending Tetrachord: An Emblem of Lament," *Musical Quarterly* 45 (1979).

¹²⁸ Though Plato and Aristotle do concern themselves with poesis, and Aristotle with drama in particular, Gary Tomlinson rightly observes that there is no "specifically Cartesian brand of opera, much less a Ficinian or a Kantian one." This is because most philosophers closer to the *Seicento* (such as the Neoplatonist Marsilio Ficino, as well as Descartes) are not specifically concerned with opera in their philosophical writings. Their relevance derives from the fact that the "modes of subjectivity" and "views they offer of the self in the world" are manifested in the "elite expressive culture" of their *milieux* (or for our purpose, those of Aristotle and Descartes in opera). Gary Tomlinson, *Metaphysical Song: An Essay on Opera* (Princeton: Princeton University Press, 1999), 7. Furthermore, the many

Neoplatonic worldview of the Italian fifteenth and sixteenth centuries rested upon translations that Marsilio Ficino and his contemporaries created and circulated.¹²⁹ Gary Tomlinson links this philosophy with the earliest court operas, which he calls “late Renaissance” in style.¹³⁰ According to Tomlinson, Ficino’s interpretation of Plato describes a world that operates via “white magic,” the unseen connections and sympathetic reactions through which the movement of heavenly bodies affected human events on earth.¹³¹ Plato’s highly stratified cosmological model, on which many medieval and early Renaissance social structures were based, left traces in the earliest court operas, which celebrate great heroes who represent and glorify, in turn, the works’ patrons and by extension the ruling class. Furthermore, the underlying principle of musical-dramatic representation in these operas – Tomlinson specifies court operas composed around the year 1600 – demonstrates “a sense of the centrality of voice in the matrix of the individual and world that is akin to Ficino’s [interpretations of Neoplatonic cosmology].”¹³²

Plato’s concept of the emotional experience, and therefore Neoplatonic interpretations of the same, differs from Aristotle’s in terms of affective expression in the arts. As Plato explains in Book X of the *Republic*, the emotions aroused in the audience while viewing a tragedy are not the result of contemplation or imagining oneself in the situation onstage, but of a mirroring process.¹³³ The viewers see characters experiencing joy or sorrow and feel the same emotion

references to Aristotle’s ideas on drama in the writings of *Seicento* Venetians—including in opera libretti—make the connections between *Seicento* opera and Aristotelian conceptions of drama and emotion explicit. For a discussion of these references, see Chapter Four.

¹²⁹ Ficino lived in the latter half of the fifteenth century, though his works (such as his *opera omnia* of Plato) continued to be published posthumously in Italy and elsewhere well into the sixteenth century, such as Plato, *Divini Platonis opera omnia*, ed. Marsilio Ficino (Lyons: Antonium Vincentium, 1557).

¹³⁰ Tomlinson, *Metaphysical Song*, 7.

¹³¹ Tomlinson, *Metaphysical Song*, 7.

¹³² Tomlinson, *Metaphysical Song*, 7.

¹³³ Plato, *Republic, Volume II: Books 6-10*, ed. and trans. Christopher Emlyn-Jones and William Preddy, Loeb Classical Library 276 (Cambridge, MA: Harvard University Press, 2013), 433-35.

mirrored within themselves.¹³⁴ Thus, a Platonic emotional experience is a sympathetic reflection of the character's emotion in the listener's internal mind-body; rather than experiencing a new, internally generated emotion, the listener is sympathetically mirroring the emotion as an external concept. The viewer experiences the reflected emotion because the same fundamental substance of which the universe is made exists outside and inside the viewer through the Platonic concept of Forms.¹³⁵ Likewise, *Cinquecento* Neoplatonists such as Ficino viewed emotional experience as encompassing both the mind and the body in a connected system within the "Renaissance cosmos of interconnected forms."¹³⁶ The Neoplatonic concept of harmony (i.e., mathematical ratio) was central in facilitating this system of unseen connections between like entities, and in the case of opera, song functioned similarly to Ficino's "spirit" to further mediate the transmission of affect from the stage to the listening subject in the audience.¹³⁷ Authors and librettists reflect the directness of this connection in the way they write about emotion and its expression.¹³⁸

¹³⁴ Plato, *Republic, Volume II: Books 6-10*, ed. and trans. Christopher Emlyn-Jones and William Preddy, 433-35.

¹³⁵ Plato explains the concept of the Form, the ultimate expression of any object or concept created by God, of which earthly versions and artistic depictions are connected representations or reflections, but not true or perfect copies, in Book X of the *Republic*. *Republic, Volume II: Books 6-10*, ed. and trans. Christopher Emlyn-Jones and William Preddy, 391-35.

¹³⁶ Tomlinson, *Metaphysical Song*, 11-12.

¹³⁷ Tomlinson, *Metaphysical Song*, 12.

¹³⁸ For example, one mid-*Cinquecento* treatise on women emphasizes this connection in explaining that the tongue's office is to serve as spokesperson (*interprete*) for both the heart and the intellect, which is why it is conveniently placed between them. Furthermore, the tongue (and its words) must not contradict the heart, yet must remain obedient to reason; as its proximity to the sense organs (ears, eyes and nose) indicates, it must only speak that which has been both observed by the senses, and approved by reason and memory, both of which are housed in the brain." Lodovico Dolce, *Dialogo della institutione delle donne* (Venice: Gabriel Giolito de' Ferrari, 1560), 30r. Original text: "Appresso havendole assegnato luogo tra il cuore ed il cervello, accio che ella fosse esponitrice de I segreti di amendue, chiaramente ci dimostrò, ch'ella non dee essere contraria al cuore, ma obbediente alla ragione, a cui è sottoposta: ne prima dar corso alla voce, se non s'è consigliata con le orecchie e con gli occhi suoi vicini, a cui tra I sensi del corpo è attribuito il principato, ma doversi consigliar molto piu con l'intelletto, o con la ragione e memoria, interne parti dell'anima, lequali ancora hanno ill or seggio ed albergo nel cervello."

The *Seicento* Aristotelian philosophy of affect shared the Neoplatonists' concept of connectedness and easy communication between the physical and the metaphysical parts of the subject, although the means of this connection was different: for Aristotle, the soul mediates between the world and the internal consciousness through sensation and interpretation of outside stimulus.¹³⁹ He articulates this difference by citing his predecessor's *Timaeus*, in which Plato describes the soul and body as intimately connected.¹⁴⁰ The soul is also connected, via shared basis in harmonic ratios, with the whole universe; thus, movements of the soul are connected with movements of other things, such as the body and heavenly bodies.¹⁴¹ Aristotle objects to this assertion because thought is linear (based in succession), not circular (based in the unity of spatial magnitudes).¹⁴² This lays a basis for causality in reactions to stimulus in Aristotle's philosophy.

He further separates himself from Plato by stating that the soul itself does not "move;" that is, experience emotion. Instead, it is through the soul that the faculty of sensation allows the human being to take in sensory information and experience an emotional and bodily reaction to that information.¹⁴³ This system emphasizes the immediacy of the emotional experience: the sense organs take in information and the soul interprets it to produce emotion through its faculties of sensation, imagination, and intellect. In fact, neither the external sensory system nor the internal perception system can work independently. These systems interact constantly with one another and rely on this reciprocal relationship: "the mind cannot influence the sensory part

¹³⁹ Aristotle, *On the Soul*, 413b22-414b19. *Aristotle's On the Soul and On Memory and Recollection*, trans. Joe Sachs, 86-88.

¹⁴⁰ Aristotle, *On the Soul, Parva Naturalia, On the Breath*, trans. W. S. Hett, Loeb Classical Library 288 (Cambridge, MA: Harvard University Press, 1957), 37-39. (406b27-407a15)

¹⁴¹ Aristotle, *On the Soul, Parva Naturalia, On the Breath*, trans. W. S. Hett, 37-39. (406b27-407a15)

¹⁴² Aristotle, *On the Soul, Parva Naturalia, On the Breath*, trans. W. S. Hett, 37-39. (406b27-407a15)

¹⁴³ Aristotle, *On the Soul, Parva Naturalia, On the Breath*, trans. W. S. Hett, 47-49. (408a30-408b19)

until it has itself been influenced by the sensory part.”¹⁴⁴ Tesauro echoes Aristotle’s conception of emotion in the *Cannocchiale* when he cites the *Poetics* in his discussion of the relationships between the soul, its faculties, and the emotional experience.¹⁴⁵

Descartes instead envisioned these entities as two distinct realms connected in mechanistic, rather than immediate, ways.¹⁴⁶ The separation of body from soul was so complete for Descartes that to explain the relationships between emotions and their physical symptoms was challenging. In fact, he framed this process in reverse: rather than a strong emotion producing physical symptoms of exuberance or distress, the emotion was itself the result of experiencing a “bodily state” specific to that affect type, of which there was a finite number.¹⁴⁷ The philosopher describes a system of tiny, invisible messengers within the body called *esprits animaux* that communicate instructions between the body and the mind/soul to facilitate this process.¹⁴⁸ Where this explanation falls short by denying genuine causality between outside stimulus and internal reaction in an Aristotelian sense, Descartes offers as explanation the observation that the benevolent God created this system and facilitated its workings.¹⁴⁹ The difference between these views of the human physical-emotional mechanism(s) represents a shift

¹⁴⁴ Franz Brentano, *Aristotle and His World View*, ed. and trans. Rolf George and Roderick M. Chisholm (Berkeley: University of California Press, 1987), 110.

¹⁴⁵ Tesauro, *Il cannocchiale aristotelico*, 90.

¹⁴⁶ Tomlinson, *Metaphysical Song*, 36. In fact, for Descartes, the soul has a physical manifestation, which confirms its workings as mechanical. It resides in a material space: a small gland inside the brain and sends out the *esprits animaux* via the blood and (presumably) the lymphatic system. René Descartes, *Les passions de l’âme* (Paris: Henri le Gras, 1649), 41-51. This view of the relationship between emotional and physical bodies reflects the larger differences in scientific method between Plato, Aristotle and Descartes. Aristotle’s method of determining scientific truths relies on observation, and thus privileges experience, surrounding situations, and the qualities of the individual that impact results. Plato’s method reverses Aristotle’s in a top-down process of deducing results from a pre-formulated thesis that supports the workings of the universe via sympathy. Descartes, unlike either of these thinkers, bases his conclusions more on his theory of the passions than on observation or a larger, universal theory of cosmology.

¹⁴⁷ Kivy, *Osmín’s Rage*, 101.

¹⁴⁸ Descartes, *Les passions de l’âme*, 14.

¹⁴⁹ Tomlinson, *Metaphysical Song*, 39.

in the collective European understanding of emotion that took place very slowly throughout the second half of the seventeenth century and beginning of the eighteenth.

For Descartes, the emotions themselves are strictly differentiated as “discrete, name-bearing ‘set pieces’: hard-edged and rather sharply distinguished from one another – so much so that a catalogue of at least qualified ‘completeness’ could be made of them.”¹⁵⁰ One manifestation of this is the six-category system Descartes uses to classify emotions, including *desir, joye, tristesse, haine, amour, and admiration*.¹⁵¹ Although any other emotion is comprised of these six, the boundaries between them are severely drawn, prohibiting the emotional mixing and fluidity present in Aristotelian thought.¹⁵² This is partly due to the bodily mechanism of emotional experience, which was capable of sustaining stimulus for only a single emotion at a time.¹⁵³ The separation between body and soul has ramifications for emotion and music. Kivy describes the Cartesian worldview in terms that emphasize “edges” and boundaries, which he associates with the formal and affective divisions of later Baroque music.¹⁵⁴ In opera, these appear most obviously in the *da capo* aria and in the distinct formal separation between active, plot-advancing recitative and static, reflective aria.

The clear manifestation of Cartesian thought in the *da capo* aria’s contrasting sections makes the opera aria in general a useful point of comparison between Venetian opera and later *opera seria*. The differences between the widely varied musical structures of arias from *Incoronazione* or *Medoro* and the fully-formed *da capo* aria are symptomatic of the process of

¹⁵⁰ Kivy, *Ossmin’s Rage*, 101.

¹⁵¹ Descartes, *Les passions de l’âme*, 94.

¹⁵² Kivy, *Ossmin’s Rage*, 101.

¹⁵³ Kivy, *Ossmin’s Rage*, 102.

¹⁵⁴ Kivy, *Ossmin’s Rage*, 101.

coalescing that the closed form underwent during this era, but they also indicate primary differences between the two ways of approaching emotion. As a general rule, earlier Venetian composers reacted to libretto text in *versi misurati*—with lines that match in syllable count and usually have a regular rhyme scheme—by setting this text as an aria. This treatment became more standard, and these aria sections within an opera more numerous, in the second half of the seventeenth century.¹⁵⁵ In the period of opera covered in this study, the forms used for opera arias were widely varied. The subchapter headings in Ellen Rosand’s chapter on aria conventions in *Opera in Seventeenth-Century Venice* make this variety obvious: the eight headings cover arias from the “Bipartite Aria,” “the first to emerge as a form in its own right,” to the “Static Da Capo Aria,” which is “rare before 1650.”¹⁵⁶ Without acknowledging the relationship between this state of affairs in the early Venetian aria and the Aristotelian understanding its creators had of emotion, Rosand nevertheless rightly identifies the situational focus of these arias: “it is almost as if composers and librettists, reacting anew to each dramatic situation within the most general of guidelines, invented as they went along. Every solution was a fresh one, every formal configuration a response to dramatic necessity.”¹⁵⁷ This explanation in fact accounts for the confusion that newcomers to Venetian opera experience in trying to make sense of the arias in *Incoronazione* with their varied forms, some of which are difficult to identify as arias in the score due to Monteverdi’s subversive treatment of text to manage the ebb and flow of dramatic energy.

Like the development of the closed-form aria, the thought shift in Europe between pre-Cartesian and Cartesian thought was gradual. Tracing the transition in emotional depiction

¹⁵⁵ Rosand provides a description and timeline for this trend in *Opera in Seventeenth-Century Venice*, 281-82.

¹⁵⁶ Rosand, *Opera in Seventeenth-Century Venice*, 285-321.

¹⁵⁷ Rosand, *Opera in Seventeenth-Century Venice*, 282.

through recitative and aria lies outside the scope of this project, which focuses instead on examining this relationship in *Seicento* Venetian repertoire before 1660. Tomlinson places the *terminus ante quem* for Cartesian influence in opera at the middle of the seventeenth century, though he does not offer a precise year, composer, or work in which change becomes evident.¹⁵⁸ He simply observes that after this point, opera in general through the eighteenth century uses a “model of subjectivity congruent with Descartes’s *cogito* and the particular dualism it entailed.”¹⁵⁹ For the purposes of this dissertation, I suggest the following boundaries for the specific emotional aesthetic I am examining here: in a Venice steeped in the Aristotelian influence of Paduan education, vestiges of the Neoplatonic worldview that underlies the earliest court opera gave way quickly to a primarily Aristotelian aesthetic (at the very latest, by the early 1640s when Monteverdi’s Venetian operas were produced), and Cartesian influence in Venice would have been nonexistent or minimal until after 1660. After this date, the composers included in this study had either died (Monteverdi and Lucio) or undertaken significant, prolonged professional journeys north into Europe (Cavalli and Cesti).

Statements of the Problem: Application of Cartesian Thought to Venetian Opera

The sections above have provided a point of departure for interpreting Aristotelian philosophical elements in the literary and musical *milieu* of *Seicento* Venice and differentiating the worldview of this time and place from later, more familiar Cartesian philosophy. The value of this distinction becomes clear when we examine the ways that scholars write about Baroque opera. Scholarship on vocal music from this century has generally preferred sacred topics over

¹⁵⁸ Tomlinson implies that his description of Neoplatonic influence in opera is valid only through approximately the year 1650 in Tomlinson, *Metaphysical Song*, 24.

¹⁵⁹ Tomlinson, *Metaphysical Song*, 7.

opera in Venice and later European opera over earlier examples from the genre, passing quickly from *Orfeo* to *Incoronazione* and onward to the works of Henry Purcell and Handel. The following excerpts demonstrate the ways that scholars faced with a wide variety of Baroque operatic styles, all of which were inspired by or reacting to early Italian opera, create generalizations that privilege Cartesian philosophy and lead listeners away from more fruitful ways of interpreting emotion in the music of Monteverdi, Cavalli, Lucio, and Cesti. This is particularly problematic when we recall the debt that later Italian opera traditions owe to these originators of the aesthetics and conventions of public opera.

This process begins with the way textbooks and survey courses often encourage students to think about the Baroque. The primary focus for this era is generally the Doctrine of Affections, which is usually simplified for students into a musical paint-by-numbers kit for the composer: affects are strictly delineated using basic musical characteristics (tempo, strength of beat, etc.). One example even uses the words “pigeonholed” and “static” in earnest with regard to emotional depiction in music:

The means of verbal representation in baroque music were not direct, psychological, and emotional, but indirect, that is, intellectual and pictorial. The modern psychology of dynamic emotions did not yet exist in the baroque era. Feelings were classified and stereotyped in a set of so-called affections, each representing a mental state which was in itself static. It was the business of the composer to make the affection of the music correspond to that of the words. According to the lucid rationalism of the time, the composer had at his disposal a set of musical figures which were pigeonholed like the affections themselves and were designed to represent these affections in music.¹⁶⁰

This introductory paragraph is meant to begin the student’s process of differentiating between Renaissance and Baroque aesthetics via the change in expectations for *expressio verborum* that

¹⁶⁰ Manfred F. Bukofzer, *Music in the Baroque Era* (New York: Norton, 1947), 5.

occurred at the transition between these periods.¹⁶¹ It also offers an effective, if extremely simplified, explanation of Cartesian emotional philosophy applied to music. Yet the chapters that follow never seek to explain the entirely different affective worldview of the early Italian Baroque, and students are left to seek, in vain, the Doctrine of Affections at work in sample excerpts from Monteverdi's operas.

The entry for "Theory of the Affects" in *Grove Music Online* is another departure point for students and informed listeners beginning the process of exploring Baroque opera. This article delivers an accurate and useful overview that connects the Doctrine of Affections with Greek and early Latin antecedents that *Seicento* Venetian philosophy shares: Aristotle, Cicero, Quintilian, and the rhetorical manuals of their respective societies.¹⁶² Some of the general statements here are applicable to early and late Baroque style alike: "After 1600 composers generally sought to express in their vocal music such affects as were related to the texts, for example sadness, anger, hate, joy, love and jealousy."¹⁶³ Others, however, fail to delimit the applicability of this philosophy to places and historical contexts exposed to Cartesian thought: "During the 17th and early 18th centuries this meant that most compositions (or, in the case of longer works, individual sections or movements) expressed only a single affect."¹⁶⁴ This (admittedly basic) introduction to the concept of affect is representative of the initial failure to distinguish between the philosophies of early and late Baroque aesthetic paradigms. The

¹⁶¹ Bukofzer, *Music in the Baroque Era*, 55. Bukofzer translates *expressio verborum* as "musical representation of the word."

¹⁶² George J. Buelow, "Theory of the Affects," in *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/00253>.

¹⁶³ Buelow, "Theory of the Affects."

¹⁶⁴ Buelow, "Theory of the Affects."

overgeneralizations that begin here are then carried over into the vocabulary and approaches that even experienced scholars employ in analyzing early Venetian repertoire.

The next level of scholarly specialization also offers examples of overgeneralization. Barbara Russano Hanning's chapter "Music and the Arts" in *The Cambridge History of Seventeenth-Century Music* considers interdisciplinary relationships in the Baroque era.¹⁶⁵ Hanning rightly restricts the chronological scope of her comments to the seventeenth century, privileges "dynamic" over stylized emotion, and invokes the Aristotelian interpretation of artistic *mimesis*, but also seems to suggest that "modern scholars" may apply the Doctrine of Affections indiscriminately to the music of the entire century:

Expressing emotion was at the core of the Baroque aesthetic, and emotion was a function of motion. The dynamic movement so characteristic of the painting and sculpture of the seventeenth century has its parallels in the active bass lines so typical of its music. These, in turn, could be linked to what modern scholars have called the Doctrine of the Affections (*Affektenlehre*) that, so it is argued, influenced all the arts of this period.¹⁶⁶

Hanning continues with an outstanding Aristotelian description of the different way in which "the aria, a set-piece which evolved towards the middle of the century along with Venetian opera," offers a snapshot of emotion that is not divorced from its direct external cause (the dramatic situation) but based in the psychological process of the individual character.¹⁶⁷ Yet the next sentence reflects a stark Cartesian separation between action and emotion that does not hold true for early opera: "One function of the aria was precisely to stop the action and allow the

¹⁶⁵ Barbara Russano Hanning, "Music and the Arts," in *The Cambridge History of Seventeenth-Century Music*, ed. Tim Carter and John Butt (Cambridge: Cambridge University Press, 2005), 117.

¹⁶⁶ Hanning, "Music and the Arts," 117.

¹⁶⁷ "...the aria, a set-piece which evolved towards the middle of the century along with Venetian opera, was effectively a type of portraiture. Its subject, however, was not the physiognomy of a particular character but, rather, the affections of the person's soul, which were revealed when whatever events or psychological developments leading to that point in the drama called for the character to react in song... To this end, composers developed an emotive vocabulary—a musical lexicon of motives and figures that communicated and then evoked those emotions in the listener with some particularity... Action and reaction, motion and emotion—these are the dialectic agencies that are common to the sister arts of the period and summarise their *modus operandi*." Hanning, 117.

listener to perceive and be moved by the psychological state or emotions of the personage represented by the singer.”¹⁶⁸ This speaks to the aria as a set piece in *opera seria*, which Hanning here compares to Baroque portraiture; it does not accurately describe the relationships between action and emotion, recitative and aria in earlier opera.

Like Hanning, many other authors first expose the difficulty of explaining this relationship when they address the aria as a semantic unit. The operatic aria was still developing in early public opera. When comic arias for servants and pastoral characters are excluded from consideration, the aria was no longer strophic or based on pre-existing song forms (like Orfeo’s “Vi ricorda, o boschi ombrosi” in Monteverdi’s *Orfeo*), a convention of court production that became less prevalent after opera moved to Venice. The aria as a musical-dramatic entity was reimagined many times over and frequently appeared as a short section of *arioso* or aria-style singing rather than a clearly demarcated set piece. Gary Tomlinson observes that in the transition to Cartesian thought, the aria best shows the shift from smaller to larger semantic units and the resulting change in affective depiction.¹⁶⁹

For Tomlinson, the fully mature, late Baroque aria offers different opportunities from recitative for communicating meaning. The aria is marked off from the surrounding music through strict, conventionalized use of ritornelli; it displays uniformity in its propulsive rhythmic consistency and consistent motivic design; and its predictable modulatory plan offers harmonic coherence. All these features exert a unifying influence that pushes the semantic unit toward the expression of a “single, discrete passion.”¹⁷⁰ As part of this process, he observes that the “signifying role of words” diminished as meaning was subsumed by music: music that provided

¹⁶⁸ Hanning, “Music and the Arts,” 122.

¹⁶⁹ Tomlinson, *Metaphysical Song*, 49.

¹⁷⁰ Tomlinson, *Metaphysical Song*, 50.

nearly complete emotional content on its own via Cartesian codes of affective communication.¹⁷¹

The importance of recitative was also reduced as the “smaller, local gestures of recitative”

became too small to register on the emotional scale.¹⁷²

There is much here to indicate Tomlinson’s awareness that different codes of meaning were in play in early public opera as opposed to later Cartesian opera. A problem arises only when he selects an aria from Venetian public opera to analyze as an example of the Cartesian aesthetic: Cassandra’s aria from Cavalli’s *Didone* (1640). Tomlinson seeks to demonstrate that in this aria, the music has taken on so much of the responsibility for communicating affect that the text is nearly unnecessary beyond its initial task of inspiring the composer.¹⁷³ Further analysis reveals that in this aria, the text is far from unnecessary. Interruptions in the *continuo* line and stylistic changes from phrase to phrase show the composer to be reacting constantly to the text and communicating affect not on the level of a single, large semantic unit (the entire aria), but through what Tomlinson had called the “smaller, local gestures” usually associated with recitative. Tomlinson’s next musical example chronologically is an aria from Alessandro Scarlatti’s *Griselda* of 1721: a much more apt choice for his demonstration of Cartesian affect.¹⁷⁴

If the lack of scholarly attention to the codes of meaning governing emotional communication in Venetian opera leads distinguished scholars such as Hanning and Tomlinson to overgeneralize affective treatment seventeenth-century vocal music, it also produces two varieties of incomplete analysis from specialists. The musical cues that indicate anger, happiness, despair, and madness are indeed small and localized, and they do not correspond to the

¹⁷¹ Tomlinson, *Metaphysical Song*, 41.

¹⁷² Tomlinson, *Metaphysical Song*, 49.

¹⁷³ Tomlinson, *Metaphysical Song*, 53-54.

¹⁷⁴ Tomlinson, *Metaphysical Song*, 54.

communicators that later thinkers of the Cartesian era would so carefully explain in their theoretical texts. Without a methodology in place to write analytically about how a section of recitative for two soldiers communicates their annoyance (as in *Incoronazione* I.2) or an aria for a grieving lover communicates her sorrow (as in *Egisto* II.6), authors tend not to compare the work before them with other examples of the same affect but instead offer a blow-by-blow account of the section's own attributes.¹⁷⁵ Another frequent problem is assigning to large sections of a work (i.e., large semantic units) a single affect in analysis rather than recognizing the affective fluidity that is present in this repertoire, which offers many affects and intensities within an aria or recitative section thanks to the small semantic units of phrases and short verses.¹⁷⁶

John Walter Hill's application of rhetorical principles to the analysis of this repertoire avoids this common difficulty by focusing the search for emotional meaning on smaller semantic units, and yet this reading also reveals a typical problem for authors who address emotional meaning only tangentially.¹⁷⁷ In an article designed primarily to illustrate connections between the rhetorical practices in mid-*Seicento commedia dell'arte* and opera, Hill uses well-known scenes from operas such as *Il ritorno d'Ulisse in Patria* and *Giasone* to demonstrate that the two-

¹⁷⁵ William V. Porter's examination of freestanding laments in recitative style (specifically Monteverdi's "Lamento di Arianna"), while it is both useful and insightful, is one example of an author describing musical selections in terms that are essentially unique unto themselves, rather than addressing the systematic nature of musical cues that signify emotional content. Porter is describing repertoire contemporary to Venetian opera that partakes of the same tradition. William V. Porter, "Lamenti recitativi da camera," in *Con che soavità: Studies in Italian Opera, Song, and Dance, 1580-1740*, ed. Iain Fenlon (Oxford: Clarendon Press, 1995), 76-79.

¹⁷⁶ Ellen Rosand's study of Barbara Strozzi's cantatas is one such example. Rosand describes these multi-section vocal works as possessing little affective range and expressing basically a single affect: "unrequited love." The methodology I develop here would permit a more thorough and varied reading of operatic music, but also of semi-dramatic vocal repertoire contemporary to Venetian opera such as Strozzi's cantatas. Rosand, "The Voice of Barbara Strozzi," 176.

¹⁷⁷ John Walter Hill, "Travelling Players and Venetian Opera: Further Parallels between *Commedia Dell'arte* and *Dramma per musica*," in *Passaggio in Italia: Music on the Grand Tour in the Seventeenth Century*, ed. Dinko Fabris and Margaret Murata (Turnhout, Belgium: Brepols, 2015), 131-48.

to-ten measure semantic units that make up most vocal phrases correspond to late seventeenth-century interpretations of rhetorical figures. Though (for example) Hill's interpretation of Isifile's scene "Infelice, che ascolto?" from *Giasone* III.21 is meant to reveal the scene as an unfolding series of rhetorical tropes both poetically and musically, in this process, Hill frequently addresses emotional content in the music.¹⁷⁸ Yet the scope of the chapter does not permit Hill to explore how the musical features he identifies as emotionally meaningful for one rhetorical figure relate to a similar emotion in another, nor to address any relationship between the affective content of Isifile's music and the rhetorical structure of its text.¹⁷⁹ While it is clear that rhetorical tropes occur in the libretto, the connections that Hill identifies between these textual elements and the affects in the music are not meant to be representative of emotional expression across this repertoire. The result is a highly effective moment-by-moment reading of this scene, but its frequent statements regarding affective expression do not necessarily transfer to other examples of similar emotions or dramatic situations.

These and other authors engaging with this repertoire do produce compelling analyses of emotion in this repertoire, but the lack of a comprehensive theory of affective expression leads each author to use a case-by-case analytical approach (as Hill does) that deals with indicators for emotion on a case-by-case basis. Often, the author eventually (and unintentionally) falls back on familiar Baroque constructs such as Cartesian interpretations of affect. My methodology reveals an underlying system of musical markers that will provide better, more systematic explanations for these composers' musical choices. It will also make it possible for scholars and performers to establish which musical elements of a given scene are typical communicators of emotion that

¹⁷⁸ Hill, "Travelling Players and Venetian Opera," 143-48.

¹⁷⁹ Hill, "Travelling Players and Venetian Opera," 131-48.

different composers use in this period and which are not. This permits more detailed comparison of scenes and characters. When we examine scenes depicting sections of anger for two different characters, such as *Incoronazione* I.5 for Ottavia and I.12 for Ottone, we can isolate the characteristics that communicate anger in general based on my findings. The different ways that these markers are applied in the two scenes, as well as remaining musical elements, offer useful information about character depiction by showing how Ottavia and Ottone experience anger differently from one another based on their individual personalities and situations. Through this new analytical framework, it becomes possible to systematically examine this repertoire's particular means of emotional expression, which differ fundamentally from those of operas from other times and places.

CHAPTER IV

ACTION, AFFECT, AND THE DRAMATIC TEXT: THE ROLE OF THE LIBRETTIST

The first librettists to provide texts for public operas, like the theater impresarios themselves, were members of the Venetian élite and moved from amateur to increasingly professional status over the course of the 1640s and 1650s.¹ Their educational backgrounds, their identities as poets-turned-librettists, and their increasing collective sense of professional expertise influenced the development of the libretto and the establishment of genre conventions for public opera. From the time when an anonymous impresario wrote *Il corago* sometime in the 1630s through the late 1650s, librettists consistently affirmed that natural affective expression was the genre's main goal and the defining feature of a successful performance. After a brief overview of the known evidence concerning the professional and academic backgrounds of the librettists included in this study, a survey of instructions to the librettists from *Seicento* treatises and testimony from the librettists themselves will illuminate the role of this type of artist in creating the realistic portrayals of emotion that delighted *Seicento* Venetian audiences.

The Librettists and their Intellectual *Milieu*

Giacomo Badoaro, the librettist for *Il ritorno d'Ulisse in patria*, exemplifies the early group of amateur librettists.² As a member of the nobility, his work was strictly non-professional,

¹ Ellen Rosand describes the identities of Venetian opera librettists and extant information on the writing processes and experiences of these authors in *Opera in Seventeenth-Century Venice: The Creation of a Genre* (Berkeley: University of California Press, 1991), 198-220 as well as in "Barbara Strozzi, *virtuosissima cantatrice*: The Composer's Voice," *Journal of the American Musicological Society* 31 (1978): 246. Another useful overview is Fabrizio della Seta, "Il librettista," in *Storia dell'opera italiana* 4, ed. Lorenzo Bianconi and Giorgio Pestelli (Turin: Edizioni di Torino, 1987), 231-43.

² The pronoun "he" occasionally appears throughout this dissertation to refer to the librettist or the composer in general. This choice reflects the current state of knowledge about the identities of these artists. Though female composers and poets were active in Venice, none are known to have written libretti or composed operas during this period. It is entirely possible that future scholarship may uncover new evidence to the contrary.

but he was a prolific poet who wrote in both Italian and the Venetian dialect before turning to libretto authorship. His choice to distribute his first attempt at a libretto anonymously (Monteverdi's *Ritorno*) offers one indication of the early status of this new literary genre, although his very participation is itself significant.³ In addition to representing a powerful Venetian family, he also held privileged status as a political insider; he would serve multiple terms as a member of the Doge's advisory council, known as the *Collegio*, and also the Council of Ten.⁴ Ellen Rosand observes that even if he did not publish the libretto for *Ritorno* under his own name, his efforts "lent enormous prestige to the operatic enterprise."⁵ As the Venetian theaters developed into viable (though not lucrative) businesses, his personal investment increased when he became financially involved in the newly opened Teatro Novissimo.⁶

Giovanni Francesco Busenello (author of *L'incoronazione di Poppea*, among several other libretti spanning decades) was also a member of a prominent Venetian family and a successful lawyer who developed his reputation as a poet before becoming engaged in opera.⁷ Busenello, like many well-to-do sons of the Venetian Republic, was educated in law at the University of Padua under scholars such as Cesare Cremonini who freely interpreted Aristotle in their teachings and writings (see Chapter III).⁸ Giacinto Andrea Cicognini, though not educated at Padua, earned a law degree at the University of Pisa and worked in the legal profession for a time, but soon departed for Venice where he moved in the same circles as the previous authors

³ Rosand, *Monteverdi's Last Operas: A Venetian Trilogy* (Berkeley: University of California Press, 2007), 3.

⁴ Rosand, *Monteverdi's Last Operas*, 4.

⁵ Rosand, *Monteverdi's Last Operas*, 4.

⁶ Lorenzo Bianconi and Thomas Walker, "Dalla *Finta pazza* alla *Veremonda*: Storie di Febiarmonici," *Rivista italiana di musicologia* 10 (1975): 415.

⁷ One good source of information on Busenello's life is Arthur Livingston, *La vita veneziana nelle opere di Gian Francesco Busenello* (Venice: V. Callegari).

⁸ Rosand, *Opera in Seventeenth-Century Venice*, 38. For more information on how this education impacted librettists' approaches to drama and emotion, see Chapter Three.

and earned fame as a librettist and playwright.⁹ These early librettists' law training focused on study of Aristotelian rhetoric; indeed, the most comprehensive source of information on Aristotle's views of emotion appear in the second book of the *Rhetoric*, which explicitly directs this discussion toward the end of achieving persuasiveness for those in the legal profession (see Chapter III).¹⁰

In addition to generally sharing a common educational and socio-economic background, many early participants in the business of opera were also members of the *Accademia degli Incogniti*, an academy that convened around 1630 and included more than two hundred members drawn from the Venetian aristocracy and intelligentsia of the 1630s and 1640s.¹¹ For most of the time period relevant to this study, the group had an average of 250 members drawn from a variety of professional backgrounds. The *Incogniti* produced several extant publications that offer the best records of their membership, despite the frequent use of initials or pseudonyms. Of the 106 members named in their publication *Le glorie degli incogniti*, fifty-seven are noblemen and forty-nine upper middle class.¹² Most members identify themselves as professional authors or academics, with thirty-one further identified as specialists of various kinds: fifteen clerics, seven lawyers, seven doctors, and three mathematicians.¹³ The group's meetings usually

⁹ Beth L. Glixon, "Giacinto Andrea Cicognini," in *Grove Music Online*, accessed 5 December 2017, <https://libproxy.library.unt.edu:2147/10.1093/gmo/9781561592630.article.05767>.

¹⁰ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, Vol. 193 of Loeb Classical Library (Cambridge, MA: Harvard University Press, 2014).

¹¹ Ian Fenlon and Peter N. Miller, *The Song of the Soul: Understanding Poppea* (London: Royal Musical Association, 1992), 33-34. Rosand also discusses the importance of the *Incogniti* in the success of early Venetian opera in her section "The Rise of Commercial Opera" in Ellen Rosand, *Opera in Seventeenth-Century Venice* (Berkeley: University of California Press, 1991), 88-90.

¹² Giovanni Francesco Loredano and Girolamo Brusoni, *Le glorie degli incogniti; ovvero, gli huomini illustri dell'Accademia de' Signori Incogniti di Venetia* (Venice: Francesco Valvasense, 1647). Information on the identities and professional designations of these authors appears in Monica Miato, *L'Accademia degli Incogniti di Giovan Francesco Loredan, Venezia (1630-1661)* (Florence: Leo S. Olschki, 1998), 61.

¹³ Monica Miato, *L'Accademia degli Incogniti di Giovan Francesco Loredan*, 61.

included debates and academic discourses on widely varied topics, some of which are apparently serious and some more light-hearted. A few highlights from their publication *Bizzarie accademiche* include how pearls are made, whether love ultimately makes one happy or unhappy, the purpose of weeping, and the benefits of companion planting roses with onions.¹⁴ These essays often focus on affects and their expression, such as discussions of sorrow, hope, and happiness, and these sections receive attention in the chapters on individual emotions.¹⁵ The academy's libertine tendencies, influenced in part by the members' education with Cesare Cremonini at the University of Padua, have attracted a great deal of commentary, and these certainly had an impact on the content of opera libretti and the complicated ways that these works portray systems of morality in their character relationships.¹⁶

This group was deeply entangled with the development of opera as a business, as evidenced in the fact that many opera librettists, impresarios, theater owners, and audience members were *Incogniti*. In fact, Rosand states that nearly every name associated with opera in this period also appears in some documentation on the activities of the *Incogniti*.¹⁷ The group even opened its own opera house, the Teatro Novissimo, which operated from 1641-1645 and according to Rosand, had "a greater impact than any other single theater on the establishment of opera in Venice."¹⁸ Of the librettists who are included or frequently named in the present study,

¹⁴ Gio. Francesco Loredano, *Bizzarie accademiche* (Cremona: Belpieri, 1640). These topics appear on pages 330, 58-59, 353, and 125-26, respectively.

¹⁵ Loredano, *Bizzarie accademiche*. These topics appear on pages 300, 250-52, and 249, respectively.

¹⁶ Ellen Rosand, "The Voice of Barbara Strozzi," in *Women Making Music: The Western Art Tradition, 1150-1950*, ed. Jane Bowers and Judith Tick (Urbana: University of Illinois Press, 1986), 170.

¹⁷ Rosand, "Barbara Strozzi, *virtuosissima cantatrice*," 246.

¹⁸ Rosand, *Opera in Seventeenth-Century*, 88. Its importance derives partly from the new construction of this space. Other opera houses were in fact regular theaters that were simply being used for opera, and thus, the differences between the Teatro Novissimo and other houses reflect the specialized requirement that the *Incogniti* perceived for opera versus other established theater traditions.

the group's immediate circle included Giulio Strozzi, Giovanni Francesco Busenello, and Giacomo Badoaro.¹⁹ The former is listed as a member in the group's publications, and the latter was at least a frequent attendee of events sponsored by the *Incogniti*.²⁰

The *Incogniti* did not admit opera composers as members, but its gatherings were not entirely closed to singers, some of whom were female. Miato refers to both Barbara Strozzi and Anna Renzi as *accademiche* and reports that they were at times welcomed into the meetings of Venetian academies both as performers and as participants in discussion (at least in the case of Strozzi and the *Accademia degli Unisoni*).²¹ Their inclusion in *Incogniti* events was remarkable both in view of their professions—Strozzi was a composer-performer and Renzi a famous opera diva—and their gender, but their celebrity status most likely afforded them unusual freedoms.²² Though these two women did not write opera libretti themselves, it is likely that they were influential, given their expertise and close association with librettist-*Incogniti*. Later librettists, such as Aureli and Minato, may have arrived on the operatic scene too late to be active participants in this *Accademia* during the 1640s, but these later writers and their contemporaries were known to be members of related academies such as the *Accademia Delfica* and the

¹⁹ Paolo Fabbri, *Il secolo cantante: Per una storia del libretto d'opera nel Seicento* (Bologna: Il mulino, 1990), 105. On the membership of this group, Fabbri also refers readers to Lorenzo Bianconi and Thomas Walker, "Dalla Finta pazza alla Veremonda," 418-22.

²⁰ Miato reports that Busenello, along with two Grimani who were likely part of the family that owned several Venetian theaters, took part in the collaborative *Incognito* publication Balthassar Bonifacii, *Musarumi*, (Venice: Hertzium, 1645) in her monograph on the identities and activities of the *Incogniti*: Monica Miato, *L'Accademia degli Incogniti di Giovan Francesco Loredan*, 238-39.

²¹ Miato, *L'Accademia degli Incogniti di Giovan Francesco Loredan*, 69. In this section, Miato bases her information mostly on clues drawn from *Incogniti* publications including Giovanni Francesco Loredano's two collections of the group's works: *Discorsi academici dei signori incogniti* (Venice: Sarzina, 1635) and *Bizzarie accademiche*, 186.

²² Rosand, "Barbara Strozzi, virtuosissima cantatrice," 246-48.

Accademia degli Imperfetti, which were offshoots of the *Incogniti* and included many of the original group's members.²³

The other librettists included in this study reflect a somewhat different background, though some were still trained as lawyers and had previously written in other literary genres. Over the 1640s and 1650s, librettists became increasingly specialized, and they also became more intimately involved in other aspects of the opera business. Giovanni Faustini, for example, worked together closely with his brother Marco, a lawyer who was also the impresario of three Venetian opera houses at various times (S. Apollinare, S. Cassiano, and SS. Giovanni e Paolo).²⁴ Giovanni Faustini produced roughly a dozen opera libretti for performance in Venice, and his influential development of plotlines, some newly devised and others freely adapted from historical sources, led to a new set of conventions for opera plots that remained in evidence (to varying degrees) in the *opera seria* traditions of the generations to come.²⁵ Later participants in authorship grew even more prolific; professional librettist Aurelio Aureli wrote more than fifty libretti in his career.²⁶ Nicolò Minato began his career as a lawyer and became increasingly dedicated to the profession of opera production: he was primarily working as a librettist and impresario by the 1660s and apparently authored over two hundred libretti.²⁷

²³ Thomas Walker and Norbert Dobowy, "Aureli, Aurelio," in *Grove Music Online*, accessed 5 December 2017, <https://libproxy.library.unt.edu:2147/10.1093/gmo/9781561592630.article.01535> and Ellen Rosand and Herbert Seifert, "Minato, Count Nicolò," in *Grove Music Online*, accessed 5 December 2017, <https://libproxy.library.unt.edu:2147/10.1093/gmo/9781561592630.article.18727>.

²⁴ Beth L. Glixon and Jonathan E. Glixon, "Giovanni Faustini," in *Grove Music Online*, accessed 5 December 2017, <https://libproxy.library.unt.edu:2147/10.1093/gmo/9781561592630.article.09370>.

²⁵ della Seta, "Il librettista," 239.

²⁶ Walker and Dobowy, "Aureli, Aurelio," in *Grove Music Online*, <https://libproxy.library.unt.edu:2147/10.1093/gmo/9781561592630.article.01535>.

²⁷ Rosand and Seifert, "Minato, Count Nicolò," in *Grove Music Online*, <https://libproxy.library.unt.edu:2147/10.1093/gmo/9781561592630.article.18727>.

The works of these later librettists, who moved in similar circles to their predecessors but were not members of the *Incogniti*, reflect a somewhat different relationship with Aristotelianism than do those of Badoaro and Busenello. The letters that they published within libretti, several of which are discussed below, still explain their intentions in creating libretti but differ in tone from earlier explanations of the librettist's craft. Whereas Badoaro and Busenello focused on the relationships between the opera libretto and other poetry and thus sought to define their intentions in writing libretti at all, later librettists were writing in an established genre and addressed more personal goals for affective expression. Aureli, for example, begins a letter to the reader in the libretto for *Medoro* by stating that "he is aware of Aristotle's rules," but that he endeavors to adapt these in his writing to also suit "the tastes and wit of the Venetian public."²⁸ He further reflects his specialization when he entreats the reader to "examine [his] work by the light of the Stage, not the light of day, to visualize what effect it might give rise to there."²⁹ As the excerpted passages below will demonstrate, Minato's writings also offer useful insight into the affective aims and understandings of this later group of specialized librettists.³⁰

The remainder of this chapter explores the role that librettists played in the formation of conventions for affective expression in this repertoire. *Seicento* treatises on opera production include information on many aspects of libretto creation that have a bearing on emotions, including the types of texts, meters, and word choices appropriate to different dramatic and affective situations. In fact, these documents generally devote far more space to the author's art

²⁸ Aurelio Aureli, *Il Medoro* (Venice: Francesco Nicolini, 1658), 5. Original text: "Sò anch'io le regole d'Aristotile, ma studio quelle d'aggradire al Veneto genio, e di compiacere a chi spende."

²⁹ Aureli, *Il Medoro*, 5. Original text: "Io però desidero, che tu'l guardi al lume della Scena, e non à quello del giorno, per veder quali effetti possino partorir le sue ombre."

³⁰ Minato's and Aureli's letters to the reader are made even more valuable by the fact that Faustini and Cicognini usually either do not write letters to the reader or do not include information about the writing process. Nevertheless, the similarity in the workings of affect in all four authors' librettos implies a shared understanding of emotion.

than to the composer's. Supplemental information from librettists' prefaces offers a later and more personal perspective on the role they played in creating emotionally expressive performance material. These documents reveal information concerning the affective qualities of text in opera libretti, as well as about the librettists' personal approaches to conveying affect.

The Role of the Librettist According to *Seicento* Treatises and Prefaces

The author of *Il corago* thoughtfully explains the role of the librettist, and he offers this individual far more specific advice than he does about the role of the composer. The instructions to the poet in this volume help to clarify the relationship between these two music professionals, as well as the part that the text plays in communicating emotion – information that has not yet received adequate scholarly attention. The librettist receives directions on both large-scale concerns such as the management of a dramatic plot trajectory and more detailed elements such as when and why to include opportunities for diegetic music.³¹ This discussion consistently emphasizes the overarching principle of affective expression as the primary goal in this repertoire. Whether or not it is likely that individual librettists had read *Il corago*, their authorial choices reflect or even echo aspects of its advice, both in the texts of the libretti and in the prefaces and letters to the reader that many authors chose to include, such as that of Minato's libretto for *Xerse* (considered below). In many cases, the *Corago*'s insights are highly practical and remain relevant even for today's opera professionals.

³¹ For example, the author explains that diegetic music is useful in permitting the composer and the singer opportunities for elaborate music without violating the demands of verisimilitude. Anon., *Il Corago, o vero, Alcune osservazioni per metter bene in scena le composizioni drammatiche*, ed. Paolo Fabbri and Angelo Pompilio (Florence: L. S. Olschki, 1983), 67.

According to the *Corago*, the responsibility for holding the audience's interest lies principally upon the librettist, and the means for achieving this end is variety.³² The author charges the poet with the formidable task of creating a compelling opera that will hold the audience's attention not just dramatically but also musically:

to remedy, as much as possible, the inconveniences [resulting from] a lack of variety, [...] it will be necessary for the poet to be the leader in shaping the poetry in a way that will not force the composer to commit such defects and leave [the opera] devoid of delights and ornaments, for if the poet does not provide the composer with ingenious topics, figures, and varied meters that give occasion for—nay, require—light and lively musical variety, the musician will not be able to apply his art pleasingly and the singer will be forced to impart minimal delight to listeners, and in its place offer them only tedium and annoyance.³³

This excerpt recommends that the librettist include sections of text that will suit various musical styles and forms, which composers could duly set as recitative, aria, dialogue, or diegetic music of various types. Another suggestion to help the librettist offer constant opportunities for vocal contrast to the composer is that he may frequently “cause [the singer-actor] to change the way of singing through interrogatives, exclamations of admiration, and other modes of expression:” that is, to incorporate actions that are carried out through speech such as asking and praising.³⁴ The author thus seeks to impress upon the reader the importance of interspersing reflection with

³² Anon., *Il Corago*, 62.

³³ Anon., *Il Corago*, 62. Original text: “Per rimediare dunque per quanto si potria a questi incommode e mancamenti di varietà, vivacità et ornato maestrevole di cantare, sarà necessario che il poeta sia il primo a disporre la poesia in modo che non isforzi il compositore musico a commettere simili difetti e restar privo di tali grazie et ornamenti, imperoché se il poeta non darà con l’invenzione, disposizione, figure e metri occasione anzi necessità di notabili varietà, vivezze e leggiadrie musicali, non potrà il musico se non infelicemente adoprare la sua arte et il cantore sarà necessitate ad apportar pochissimo diletto, anzi a venir quanto prima in tedio e fastidio alli uditori.”

³⁴ Anon., *Il Corago*, 69. Original text: “La mutazione e varietà di figure è propria di questa genere di poesia per levare quell’uniformità tediosa del canto, e forzando a mutar modi di cantare con l’interrogazioni, ammirazioni et altri termini di figurate locuzione...” An additional option, which the *Corago* does not mention but of which opera creators took great advantage, is the incorporation of lively dialogue between characters, such as the highly engaging interchanges that Busenello and Monteverdi achieved in *Incoronazione* I.2 between the soldiers and I.9 between Nerone and Seneca.

action in sections of text, as these will require different vocal inflections in music to prevent tedium.

In the same passage, the *Corago* also charges the librettist with providing inspiring images for the composer.³⁵ Later sections of the volume that instruct the composer in his own work suggest that he bears less responsibility than the librettist. This view, which places the primary burden for an opera's success in engaging the audience on the text, provides a new perspective on Monteverdi's attitude in a letter to Alessandro Striggio of 9 December 1616.³⁶ Here, the composer expresses his frustrations with Scipione Agnelli's text for *Le nozze di Tetide*, which the Duke of Mantua had asked Monteverdi to consider setting to music. According to this letter, Monteverdi feels that the images in the poetry are not very inspiring and do not suggest any vivid musical realization, as the breezes have no particular sound of their own that can be turned to the service of musical affect:

...and beyond that, the winds are to sing, that is to say, the Zephyrs and Northern Winds; how, my dear *Signore*, can I imitate the speech of the winds if they do not speak! And how will I, through them, move the affections! Arianna moved [the audience to emotion] because she was a woman, and likewise Orfeo because he was a man and not wind.³⁷

Michel' Angelo Torcigliani's comments on Monteverdi's preferred textual characteristics in the *scenario* for *Le nozze d'Enea in Lavinia* confirm that Monteverdi:

³⁵ Anon., *Il Corago*, 69.

³⁶ Letter from Monteverdi to Alessandro Striggio, Venice, 9 December 1616, transcribed in Claudio Monteverdi, *Lettere, dediche e prefazioni*, ed. Domenico de' Paoli (Rome: De Santis, 1973), 87.

³⁷ Letter from Monteverdi to Alessandro Striggio, Venice, 9 December 1616, transcribed in Claudio Monteverdi, *Lettere, dediche e prefazioni*, 87. Original text for this full section of the letter: "...oltre di ciò ho visto li interlocutori essere Venti; Amoretti, Zeffiretti et Sirene, et per conseguenza molti soprano faranno bisogno; et s'aggiunge di più che li venti hanno a cantare, cioè li Zeffiri et li Boreali; come caro Sign.re potrò imitare il parlar de' venti se non parlano! et come potrò io con il mezzo loro muovere li affetti! Mosse l'Arianna per esser donna, et mosse parimenti Orfeo per essere homo et non vento; le armonie imittano loro medesimo et non con l'oratione et li streppiti de venti et il bellar de le pecore, il nitrire de vacalli et va discorrendo, ma non imitano il parlar de venti che non si trovi; ... La favola tutta poi quanto alla mia non poca ignoranza non sento che ponto mi mova, et con difficoltà anco la intend, né sento che lei mi porta con ordine natural ad un fine che mi mova; l'Arianna mi porta ad un giusto lamento; et l'Orfeo ad una giusta preghiera, ma questa non so a qual fine; siché che vole V. S. Ill.^{ma} che la musica possa in questa?"

prefers rapidly changing affects that allow him to display the wonders of his craft with a wide range of emotions and adapt the music to the text and affects in such a way that the performer laughs, cries, grows furious or compassionate, and does whatever is required, and thus the listener is moved to experience the range and force of all these same emotions.³⁸

These comments reinforce the *Corago*'s intimation that the job of producing vibrant, emotionally impactful music rests mostly with the librettist. The composer should be able to follow affective indications that are already present in the text in creative and individual ways, but if that basic affective content is lacking in the libretto, he is within his rights to ask for changes or to reject the libretto as unsuitable.

Along with recommending variety, the *Corago* cautions the librettist against seeking great subtlety in the poetic text.³⁹ He warns that the listener, who most likely is not a professional musician, watches the performance with divided attention and focuses sometimes on the text, sometimes on the music, and sometimes on the visual spectacle unfolding onstage. The lay listener thus will not be able to process text as thoughtfully as when he or she is reading poetry at home or listening to an orator recite poetry aloud; in those situations, analyzing literature is the

³⁸ [Michel' Angelo Torcigliani,] prefatory material to the *argomento et scenario*, *Le nozze d'Enea a Lavinia* (Venice: 1640), transcribed in Ellen Rosand, *Monteverdi's Last Operas*, Appendix 2, 390. Original text: "Or voi signori miei tollerando l'imperfettione della mia poseia godete allegramente la soavità della Musica del non mai a bastanza lodato Monteverde, nato al Mondo per la patronia sopra gli altrui affetti, non essendo sì duro animo ch'egli non volga e commova a talento suo, addattando in tal modo le note musicali alle parole, ed alle passioni, che chi canta convien che rida, pianga, s'adiri, e s'impietisca, e faccia tutto il resto, ch'esse commandano, essendo non meno l'uditore dal medesimo impeto portato nella varietà, e forza delle stesse perturbationi." See also page 389: "Le quali mutationi d'affetti, come in sì fatti poemi paiano sempre bene, piacciono poi molto al nostro Signor Monteverde per haver egli campo con una varia patetica di mostrar li stupori dell'arte sua."

³⁹ Anon., *Il Corago*, 67-68. Original text: "...per la musica particolarmente si deve avvertire che i versi siano facili e chiari, perché stando l'uditore, quale per lo più non è perfetto musico, stando dico attento all'arte musicale et istoria, non può porger tanta attenzione al significato della poesia come quando non deve attendere a altro che al senso delle parole." In terms of a harmonious whole, the parts specifically mentioned here are only music and plot, not other visual elements such as set, costume, and machinery. In comparison with the opera venues that the author of *Il corago* likely had in mind, the increasing emphasis on elaborate stage effects in Venetian public opera would correspond with a greater share of viewers' attention focused on the visual aspects of performance as they contemplated the mysterious workings of the set pieces. On the fascination audience members reported with visual effects in this repertoire, see contemporary accounts such as Maiolino Bisaccioni, *Il cannocchiale per la finta pazza* (Venice: Giovanni Battista Surian, 1641) or descriptions of Giacomo Torelli's breathtaking stage machinery, available in Per Bjström, *Giacomo Torelli and Baroque Stage Design* (Stockholm: Almqvist & Wiksell, 1961).

only concern. In opera, rather, the real objective is to produce a harmonious whole that is greater than the sum of its musical, textual, and visual parts and that moves the audience through this unified affective expression, and that literary greatness is an ancillary concern in comparison.⁴⁰ After all, the desired result of the work of opera performance is the audience's enjoyment, and it is the successful communication of affect that produces "the greatest admiration and delight."⁴¹

Some librettists include statements similar to those in the *Il corago* in their dedications and prefaces. These passages seem to apologize for the quality of the text, but in fact help to define the emerging operatic genre as an art form that cannot be judged properly as text separated from its musical setting and performance context. For example, in the dedication of *Delle hore ociose*, Busenello addresses poetic standards and warns that

Your Eminence will not find here within fascicles of myrrh, or lilies of the valley, or flowers of the Elysian Fields; precious olives and the cedars of Lebanon are fruits reserved for the tastes of Your Eminence, to whose attention can arise only flashes of majesty of the most transcendent stature.⁴²

Busenello continues, indicating his awareness that his text does not match the poetic standards of other genres: "I truly know not whether the rules of Poetry will look on me with stern disapproval; yet if each is allowed to live in his own way, provided that this entails no offense to God, I believe then that each may also write as he pleases, so long as this entails no offense to

⁴⁰ Anon., *Il Corago*, 67-68.

⁴¹ Anon., *Il Corago*, 43. A clear vocal performance that communicates affect properly should produce "maggior ammirazione e diletto, e condurlo alli affetti che si richiedono."

⁴² Giovanni Francesco Busenello, "Eminentissimo Principe," in *Gli amori d'Apollo, e di Dafne*, Vol. I of *Delle hore ociose, parte prima* (Venice: Andrea Giuliani, 1656), 2-3. Original text: "Vostra Eminenza non troverà qui dentro fascicoli di Mirra, ò Lilli delle Convalli, ò Fiori di Campi Felici. Le Olive speciose, i Cedri del Libano sono frutti riservati all'Idee dell'Eminenza Vostra, all'auge dei cui intendimenti non arrivano, che fulgori di Maestà, e celsitudini di transcendenti."

Apollo.”⁴³ Thus, the authority over the quality of a poetic text destined for operatic setting is Apollo, and the measure of its success is its appropriateness for the music.

Minato includes a letter to the reader at the beginning of his libretto for *Xerse* that offers more detail about the reasons for his poetic choices, which are calculated to prioritize affective expression over any other concern.⁴⁴ Minato states that in preparing the libretto, he

would have known how to adopt more lofty phrases, more protracted discourses, and [more ingenious] figures of speech, which [he] knows to be essential elements in other forms of writing, but that are reputed, in this type of writing, to be harmful, and thus they are abandoned, for [he] has observed that their use sometimes weakens the force of the affects (*la forza delli affetti*), and the naturalness of the representation (*rappresentazione*), which are better conveyed using more familiar language, these texts being written not for [the mature contemplation of] the wits, but for the ear.⁴⁵

In mentioning the ingenious turns of phrase and witty figures of speech that they have intentionally omitted from their libretti, these authors are referring to the seventeenth-century

⁴³ Busenello, "Eminentissimo Prencipe," 2-3. Original text: "Io non sò veramente se le regole Poetiche mi guarderanno col viso arcigno; mà se ogn'uno può vivere à modo suo, quando non vi entri l'offesa di Dio, io credo, che parimente ogn'uno possa scrivere come li piace, quando non se ne offenda Apollo." Librettists's apparent apologies for the quality of their text may also serve a second purpose in positioning the author's role as an opera librettist within his existing public persona; reputation was a paramount concern in the life of Venetian society, and the earliest librettists were generally amateurs (including members of the *Accademia degl'incogniti*) and may have feared that readers who were newcomers to the genre would judge their efforts against non-operatic works by professional authors and poets. Most importantly, these letters again emphasize naturalistic affective expression as the primary goal of the poetic text. Later professional librettists eventually seem to have experienced less concern on this score and statements of this type stop appearing in libretti around the time of Faustini's rise to fame and success; Rosand cites a passage from one of Faustini's dedications (from *Oristeo*, 1651) in which he proudly claims his professional status: Ellen Rosand, *Opera in Seventeenth-Century Venice* (Berkeley: University of California Press, 1991), 422.

⁴⁴ Nicolò Minato, "Lettore," *Xerse* (Venice: Matteo Leni, 1654), prefatory material.

⁴⁵ Minato, "Lettore," *Xerse*. Original text for the full letter to the reader: "LETTORE./Tall'hora son necessarii, non che geniali all'humanità i trattenimenti, ne viddi mai Pianta sì di frutti ferace, che non produca i suoi fiori. Io le poc'hore, che mi avanzano dall'Oratoria, e che altri forse spenderebbe in trattenimenti più liberi, le dono ad Appollo. Così apunto m'è sortito di comporre questo Drama: nel quale havrei saputo adoprar frasi più sollevate, discorsi più allungati, figure, traslati, ed altri freggi dà me conosciuti per essenziali in altra forma di componimenti, mà come stimati, in quelli di tal sorte, dannosi, in questo à bello studio abbandonati: come che dall'esser stati usati hò veduto tal volta indebolirsi la forza delli affetti, e la naturalezza della rappresentatione, che vuol essere con frase più familiare essendo che in queste compositioni non si scriver per l'ingegno, mà per l'udito. Nel soggetto spero haverti recato qualche accidente venuto dalli errari di famosissimo autore, che gi' a scrisse in altra lingua; del quale forse potrai compiacerti. Tutto hò fatto per diletartarti: Se l'hò incontrato ne godo, se mi sono ingannato compatiscimi, e sappi, che io non scrivo ad altro fine, che del mio solo capriccio. Troverai le solite parole di Fato, Dei, Stelle, e simili: dichiamo però haverle adoperate per essere tale il costume; nel rimanente sono Christiano, scrivo come s'usa, e credo come si deve. Và, vedi: e compatisci."

tradition of *concettismo*, a style of writing that “deployed complex, far-fetched comparisons, paradoxes, and paralogical statements (*acutezze*) in order to exhibit the writer's genius and ingenuity (*ingegno*), and provoke wonder (*meraviglia*) in the reader.”⁴⁶ This style originated partly in the writings of Petrarch and developed through the works of prominent *Cinquecento* and *Seicento* authors such as Torquato Tasso and Giambattista Marino.⁴⁷ These writers sought to devise clever figures of speech such as, for example, metaphors that would reveal hidden connections between apparently unlike objects to delight and enlighten thoughtful readers. Both Busenello and Minato alert their readers immediately that they are well versed in erudite and ingenious styles such as that, but that evoking *concettismo* style is not the goal of this new genre and an excess of this type of wit could distract the audience from its true focus: natural representation of the emotions.⁴⁸

Some of Minato's other word choices in this passage are particularly revealing. He names *affetti* as the first concern in determining the tone of a text, and observes that conveying the *affetti* is most achievable if characters speak in an engaging, relatively normal way that provokes an immediate emotional response. Also, he uses the word *rappresentazione*, which can mean textual depiction but in this context also usually refers to dramatic interpretation via the actor's craft. He therefore emphasizes the importance of natural (not stylized or caricatured) emotion and character depiction in writing and composing to enable these qualities to achieve realization in performance. Unless *verosimiglianza*—the appearance of being real and believable—allows

⁴⁶ Maurice Slawinski, “Concettismo,” in *The Oxford Companion to Italian Literature*, ed. Peter Hainsworth and David Robey (Oxford: Oxford University Press, 2002), published online 2005.

⁴⁷ Maurice Slawinski, “Concettismo,” in *The Oxford Companion to Italian Literature*.

⁴⁸ Librettists do, in fact, occasionally include examples of *concettismo* in their works for the Venetian opera stage in ways that can have significant affective power, as when Ottavia describes her tears as a “rain of mirrors in which Nerone views his own delights, and her sufferings” in *Incoronazione* I.5. Giovanni Francesco Busenello, *L'incoronazione di Poppea* (Venice: Andrea Giuliani, 1656), 17. Original text: “...E in tanto/Il frequente cader de pianti miei/Pur v'è quasi formando/Un diluvio di specchi, in cui tu miri/Dentro alle tue delitie i miei martiri.”

the audience to suspend the awareness that they are watching theater, a genuine emotional response will not be possible.⁴⁹ The repertoire bears this out, as even potentially lofty characters such as Xerse (the King of Persia) speak and act in normal (rather than idealized) ways to increase the emotional impact of their dramatic situations.

Although extant texts such as those considered here never offer explicit instructions in Aristotelian representation of affect, both *Il corago* and librettists' prefaces refer to ancient Greek traditions and reveal an Aristotelian understanding of emotional processes. Direct appeals to works such as the *Poetics* (and ancient Greek theatrical customs in general) usually concern the management of plot events and act structures rather than affective expression.⁵⁰ Authors tended to focus on Aristotle's unities of time, place, and action, although Aristotle's own works only address action, and others ascribed unities of time and place to him centuries later. Librettists were concerned with a particular question: what role, if any, these rules should play in opera, as opposed to in more traditional genres such as spoken tragedy.⁵¹ Still, the ways that these writers describe the communication of affect are based in Aristotle's teachings, particularly from the *Rhetoric* and *On the Soul* (see Chapter III). In its instructions to the librettist, the *Corago* demonstrates an Aristotelian emotional understanding by explaining that short sections

⁴⁹ Minato's discussion here emphasizes the importance of verisimilitude (*verosimiglianza*) in early opera, which is a larger but related issue. On the need to create a new type of music theater that will convey actions and affects naturally to the audience without allowing the use of music to render the performance distractingly unrealistic, see Anon., *Il Corago*, 63-64 and Giacomo Badoaro, *L'Ulisse errante* (Venice: Gio. Pietro Pinelli, 1644), 5-18. A useful discussion of this issue in secondary literature can be found in Tim Carter, "In Love's Harmonious Consort?": Penelope and the Interpretation of *Il ritorno d'Ulisse in patria*," *Cambridge Opera Journal* 5 (1993): 4-5.

⁵⁰ As Rosand observes, this *Seicento* discussion of Aristotle's Unities is properly part of the librettists' working out a definition or theatrical genre designation for opera within the literary culture. Some librettists described the ways in which they sought to respect the Unities (Giovanni Battista Fusconi, *Amore innamorato*, 1642), others obsessively evaluated the relationship of their own works to Aristotle's expectations (Anon., *Le nozze d'Enea*, 1641) while others defended their choice to interpret these rules loosely or even abandon them altogether in the process of creating a new type of theater (Badoaro, *Ulisse errante*, 1644). Rosand, *Opera in Seventeenth-Century Venice*, 46-48.

⁵¹ Rosand, *Opera in Seventeenth-Century Venice*, 45-46.

of text, not just larger semantic units, are capable of containing many affective elements and of sustaining frequent changes of expression.⁵² The constant variation in emotional content and dramatic focus is not only permitted in libretto text, but actually a mark of the highest dramatic quality that results in optimal audience engagement.⁵³ In fact, the *Corago* advises the composer that if the affect within a libretto section does not vary for a space of more than ten or fifteen lines, the composer should take matters into his own hands to introduce variety. Either the text must be altered to introduce a new affect appropriate to the situation, or its form should be altered by the insertion of a refrain.⁵⁴

The author provides an example of text that varies in expression “almost at every line.”⁵⁵ Many of the transitions are consistent with the textual markers for either affect change or intensity change that I identify as part of the methodology for this project. These include changes in tense, person, or deictic focus, as well as the use of exclamatory words:

Move quickly, at once: laziness and sleepiness
 may not set foot in the kingdom of Virtue.
 But far, far from us... what do I see?
 Do the shepherds also slumber?
 Are the hunters not yet roused?
 Yet it seems already that the sun has begun its hunt
 and follows the trail of the heavenly spheres.
 Ah, there the morning breaks,
 a moment so precious and so fleeting.⁵⁶

⁵² Anon., *Il Corago*, 68-69.

⁵³ Anon., *Il Corago*, 68-69.

⁵⁴ Anon., *Il Corago*, 66. Original text: “Bisognerà in prima fuggire i lunghi soliloquii, massime i puri narrativi, perché questi forzano il compositor musico a camminare con quella uniformità che tanto dispiace, per ovviare alla quale uniformità dovendo farsi lunga diceria, bisognerà variarla di affetti diversi e di figure varie e tra di loro opposte, acciò che il musico possi toccare varie corde e con vario portamento.”

⁵⁵ Anon., *Il Corago*, 69.

⁵⁶ Anon., *Il Corago*, 69. Original text:
 Vanne veloce omai: pigrizia e sonno
 nel regno di virtù non Fermi il piede.
 Lungi, lungi da noi. Ma che ved'io?
 Dormire anche i pastori?
 Non desti i cacciatori?

This short text contains several speech-based character actions, including commanding, questioning, and announcing (the dawn). The author's emphasis on constantly varying the music shows no Cartesian desire for unity in action or affect across large semantic units or for separating individual emotions. Instead, through this example he praises constant change, including shades of affect and an evolving emotional state that reacts immediately to changes in the dramatic situation, an approach consistent with *Seicento* interpretations of Aristotle's writings on emotion.

Librettists' explanations of their art further reveal that they carefully considered the character's individual characteristics and the dramatic situation in determining how he or she should behave—just as Aristotle advises the orator to do in his *Rhetoric* II.⁵⁷ The introductory material to the scenario for *Le nozze d'Enea a Lavinia* reveals that the anonymous librettist (previously believed to be Badoaro, but now identified as Badoaro's friend and correspondent Michel'Angelo Torcigliani) is careful to consider the factors that influence his characters' actions and emotional responses.⁵⁸ Here, the author explains that though he has drawn the characters, their personalities, and their situations faithfully from Virgil's *Aeneid*, in rendering these in the libretto, he uses different verse structures and meters to reflect characters' behavior

E parmi pur che il sol desto a sua caccia
delle fere del ciel segue la traccia.
Ahi ch'el mattin si sface,
momento prezioso ma fugace.

⁵⁷ See, for example, the *Rhetoric* II for Aristotle's discussion on how individuals' personalities, identities, and situations impact their emotional reactions and the importance of understanding this causal relationship for orators who seek to persuade, see Aristotle, *Art of Rhetoric*, trans. J. H. Freese, Loeb Classical Library 193 (Cambridge, MA: Harvard University Press, 1926), 179 (1379a8-11). For further discussion of how these ideas are manifested in this operatic repertoire, see discussion in Chapter Three.

⁵⁸ [Michel'Angelo Torcigliani,] prefatory material to *Le nozze d'Enea a Lavinia*, transcribed in Ellen Rosand, *Monteverdi's Last Operas*, Appendix 2, 389. This libretto has been attributed to Badoaro in the past, though this is no longer believed to be accurate. Badoaro did associate closely with Torcigliani, and dedicated a letter to him in his libretto for *L'Ulisse errante* (Venice, 1644), 5–18. This letter is signed, notably, “l'assicurato accademico incognito.” Rosand summarizes the evidence and scholarship on the topic of the authorship of this libretto in Rosand, *Monteverdi's Last Operas*, 8–10.

according to their respective backgrounds and identities.⁵⁹ He also considers the character's emotional state in his poetic structure and choice of words to best reflect the affect:

each one must speak and act in accordance with the requirements of his or her condition, sex, age, time, situation, and other circumstances. And, like a Painter in the act of depicting things through colors, the rendering will be most comfortable [to interpret] if one conforms to the actual shapes and ideas of the subjects. In this same way, the Poet should express the *affetti* differently [i.e., as the character would react], not only in the way they should ideally be [i.e., the response of a generic, ideal person]. In this I have been rather ingenious: that my characters speak and act in ways that are appropriate to them.⁶⁰

This description of the librettist's responsibility to depict characters as if they were drawn from real life, not idealized figures, is particularly pre-Cartesian in its approach and reflects the author's Aristotelian understanding of human psychology, as well as drama.

Ellen Rosand includes this letter from the *Nozze* libretto as an appendix in *Monteverdi's Last Operas*, and her comments on the text reveal that the author of this libretto does indeed formulate text differently based on the character's action and affect: Venere uses smooth, flowing lines with the textual stress on the penultimate syllable (*versi piani*) when she is calm and seeking to cajole her husband Vulcano into forging weapons for Enea.⁶¹ Her husband's annoyed responses to this unwelcome request use textual stress on the antepenultimate syllable of each line (*versi sdrucchioli*), which capitalizes on this pattern's irregular accents and rareness in regular Italian speech to produce unusual effects such as in supernatural or magical speech (as

⁵⁹ [Michel' Angelo Torcigliani,] prefatory material to *Le nozze d'Enea a Lavinia*, transcribed in Rosand, *Monteverdi's Last Operas*, Appendix 2, 389.

⁶⁰ [Michel' Angelo Torcigliani,] prefatory material to *Le nozze d'Enea a Lavinia*, transcribed in Ellen Rosand, *Monteverdi's Last Operas*, Appendix 2, 389. Original text: "Del resto ho più tosto lasciato molto del posto da Virgilio per la strettezza del luogo, e tempo, che diversificatolo. Il costume è considerabilissimo dal Poeta, e specialmente la parte in lui della convenevolezza nominato decoro, con cui è mestieri, ch'ogn'uno parli e opri conforme a quanto la conditione, sesso, età, tempo, congiuntura, e altre circostanze richiedono. E come il Pittore nello spiegare co' colori le cose, convien che s'accomodi alle più vere forme e idee loro, così di pari il Poeta deve fare nell'espressione de gli affetti facendo altri in quel modo, ch'idealmente dovrebbe essere: In questo io mi son ingegnato, che li personaggi introdotti parlino ed oprino secondo a loro conviene."

⁶¹ Rosand, *Monteverdi's Last Operas*, 217.

in Medea's incantation scene in *Giasone* I.15). In this instance, a series of lines that use this strangely accented text pattern makes Vulcano's reactions to Venere sound curt and petulant.

The fact remains that most of these instructions to the librettist and statements of intent from the authors themselves omit an important mitigating factor in their work's affective expression: the composer's prerogative to adjust the text as needed to fit the music. On the most basic level, librettists usually provide implicit instructions that sections of text be set as aria or as recitative. They accomplish this by casting them in strophic stanzas or simply in regularly rhyming lines of equal length called *versi misurati* (for aria) or in irregularly rhyming or non-rhyming lines, typically of seven and eleven syllables called *versi sciolti* (for recitative).⁶² Yet it is within the scope of the composer's art to reorder, omit, or repeat text as desired, and this manipulation of the libretto could result in surprising or even subversive readings. Monteverdi's operas offer numerous examples of the impact that textual reordering or restructuring has on characterization and the expression of affect. Tim Carter points out that Badoaro's text for Eumete's "O gran figlio" is highly affective, and Monteverdi chooses to set this recitative text in an unusually lyrical style that is still not quite aria, more or less ignoring the librettist's instructions.⁶³ For Carter, this is dramatically effective and respects the need for verisimilitude, because Eumete's identity as a shepherd makes songlike expression, or even diegetic music, entirely acceptable for his character in a moment of elevated emotion.⁶⁴ *Ritorno* is unusually rife with instances of subversive text setting, and Rosand discusses Ulisse's "O fortunato Ulisse" (*Ritorno* I.9) as another such moment, in which Monteverdi sets text that is not strophic in form

⁶² A detailed explanation of the relationship in which the form of the text indicates either recitative or aria style to the composer appears in Giovanni Morelli and Thomas Walker, Introduction to *Il Medoro* by Aurelio Aureli and Francesco Lucio, *Drammaturgia musicale veneta* 4 (Milan: Ricordi, 1984), cxlviii.

⁶³ Carter, "In Love's Harmonious Consort?," 7.

⁶⁴ Carter, "In Love's Harmonious Consort?," 7.

as a strophic aria.⁶⁵ Discussions of this type tend to discount the particularly pre-Cartesian ability of recitative to include highly affective music in this repertoire, but in these cases, authors do successfully identify the freedom and fluidity of affective expression that was possible in both recitative and aria style music. They also rightly emphasize the composer's ability to manage emotional changes and shifts in affective intensity both through the music and by adjusting the text during the composition process.

Composers' adjustments to the text can also provide important details of characterization and relationships between characters that the librettist may or may not have considered. As Ellen Rosand observes in her discussion of Penelope's extended recitative monologue "Di misera regina," *Ritorno* I.I), reordering the form of the libretto's text can drastically alter the emotional trajectory of the scene, as Monteverdi does in this case with Badoaro's text; the extreme length of this recitative-based scene in the original libretto would certainly not have suggested the opportunities for variety that the composer sought, and most likely would not have met with the approval of the *Corago*.⁶⁶ Although the state of extant sources makes it difficult to confirm how Monteverdi altered the text in his musical setting, he did reorder the text in significant ways (at a minimum) and may have gone so far as to cut the number of poetic lines in this scene almost by half and increase the prominence of the few repeated lines of text.⁶⁷ Local repetition of words on the composer's part also has an impact on both characterization and emotional portrayal, and in

⁶⁵ Rosand, *Monteverdi's Last Operas*, 199. Original text: "Del resto ho più tosto lasciato molto del posto da Virgilio per la strettezza del luogo, e tempo, che diversificatolo. Il costume è considerabilissimo dal Poeta, e specialmente la parte in lui della convenevolezza nominato decoro, con cui è mestieri, ch'ogn'uno parli e opri conforme a quanto la conditione, sesso, età, tempo, congiuntura, e altre congiuntura, e altre circostanze richiedono. E come il Pittore nello spiegare co' colori le cose, convien che s'accomodi alle più vere forme e idee loro, così di pari il Poeta deve fare nell'espressione de gli affetti facendo altri in quel modo, ch'idealmente dovrebbe essere: In questo io mi son ingegnato, che li personaggi introdotti parlino ed oprino secondo a loro conviene."

⁶⁶ Rosand, *Monteverdi's Last*, 254-68.

⁶⁷ Rosand, *Monteverdi's Last*, 254-68.

this scene, it produces a higher-intensity emotional depiction of Penelope's grief and longing (see discussion of the role of word repetition in conveying affective intensity in Chapter VI.⁶⁸ The resulting monologue, including Monteverdi's music, turns an unexpected focus on Penelope as a character through what is arguably one of the best known and most affectively compelling scenes in the opera.

The Relationship between Action and Affect in Pre-Cartesian Opera

The Aristotelian influence on *Seicento* Venetian thought had a significant impact on the general understanding of the physiological and psychological processes of emotional experience (see Chapter III). The concept of situation-based emotional responses, which impel the subject to new action, naturally resulted in a close relationship between action and affect in libretti for this repertoire.⁶⁹ Later *opera seria* (from the late seventeenth century and the first half of the eighteenth) draws strong distinctions between characters' actions and the passive experience of emotion, and these plot elements are strictly separated in the text in ways that lead to a corresponding separation in their musical settings.

In the *opera seria* tradition, text typically communicates plot action in recitatives, though this need not occur directly: dramatic events often unfold offstage, and news of these arrives in recitative.⁷⁰ Individual characters then sing solo arias, usually incorporating little or no

⁶⁸ Rosand considers the role of text repetition in characters' persuasive speech in depth using examples drawn from *Incoronazione I.9-10* in Rosand, *Monteverdi's Last Operas*, 294-302. Here, she observes that whereas Nerone repeats himself frequently and merely sounds petulant (or, I would argue, communicates a higher intensity of emotion as repetition becomes more frequent), Poppea succeeds in speaking persuasively because she repeats Nerone's own words back to him, not her own.

⁶⁹ Hendrik Schulze and Sara Elisa Stangalino include a detailed discussion of this relationship in their introduction to *Artemisia*, by Francesco Cavalli, ed. Hendrik Schulze and Sara Elisa Stangalino (Kassel: Bärenreiter, 2013), xxii.

⁷⁰ Silke Leopold notes that this was also the case in very early court opera; only in the 1630s did action start taking place on stage. Before this decade, action generally occurred offstage in the manner of the pre-existing pastoral

interaction with other characters, to express the emotions they are experiencing. Shifts in emotion, or more likely emotional intensity, are manifested formally through multiple sections of text that correspond to multiple sections of music, as in the *da capo* aria. For example, in the libretto for George Frideric Handel's *Alcina* (premiered in London, 1735), the enchantress Alcina has used her magic to imprison the opera's hero, Ruggiero, on her island. Ruggiero's betrothed, Bradamante, dresses herself as a warrior and makes the perilous journey to the island to save him from the enchantment. This plot retells an episode from Ludovico Ariosto's *Orlando furioso*, which was already a popular source of opera plots in *Seicento* Venice.⁷¹ When Bradamante arrives and encounters Ruggiero in II.2, he does not believe it is truly his fiancée who has come to rescue him, and he rejects her assistance in a short section of text that is designed to be set as recitative (appropriate to this action):

[...] Go, insidious sorceress,
of my beloved lady you seek to feign
the shape, and the speech.⁷²

Bradamante responds in a single line of recitative: "Cruel one, you reject me, and yet I am she."⁷³ She then sings a *da capo* aria, which expresses a single affect: her anger at Ruggiero's rejection. Bradamante's text here has the regular poetic form that is expected for arias in this repertoire: two four-line stanzas, which then become the A and B sections of the *da capo* aria.

comedy. Leopold notes that the amount of action that occurs onstage in *Ritorno* was still remarkable at its premiere. Silke Leopold, *Monteverdi: Music in Transition*, trans. Anne Smith (Oxford: Clarendon Press, 1991), 201.

⁷¹ This libretto had previously been used for Riccardo Broschi's own setting of the opera (as *L'isola d'Alcina*) in 1728, and Handel had acquired a copy of the text during his travels in Italy. The original libretto is usually attributed to Antonio Fanzaglia, but the identity of the author who adapted the original for Handel's use is unknown.

⁷² Antonio Fanzaglia and Anonymous, *Alcina*, transcribed for www.librettidopera.it, ed. Dario Zanotti (2008), 16, <http://www.librettidopera.it/zpdf/alcina.pdf>. Original text:

[...] Va, insidiosa maga,
della mia donna amata tu mentir vuoi
la forma, e la favella.

⁷³ Fanzaglia and Anonymous, *Alcina*, 16, <http://www.librettidopera.it/zpdf/alcina.pdf>. Original text: "Crudel tu mi discacci, e pur son quella."

I wish to avenge myself
on this treacherous heart,
Love, give me weapons,
prepare me to be fierce.

You are barbarous, ungrateful,
toward one who languishes for your sake;
yet, pitiless one,
I will spill my blood for you if you wish.⁷⁴

In addition to expressing one primary affect, this text also exemplifies a second characteristic aspect of the Cartesian operatic conventions regarding emotion. Bradamante's reaction is that of an idealized female romantic partner: she is rightfully angry, yet despite her anger, she would still gladly die for the beloved one who has wronged her. In this typically Cartesian-influenced depiction, it is not Bradamante the individual who reacts, but the type or allegorical figure of the morally virtuous female partner speaking through her.

Venetian opera libretti contain many examples of similar scenarios, but differences in textual renderings reflect the causal relationship between the characters' actions and emotions—and the intertwining of the two within the text. In Cicognini's *Giasone*, for example, Isifile has made a difficult journey in disguise to retrieve her errant fiancé, just as Bradamante has in *Alcina*. When Isifile arrives, however, she discovers that Giasone intends to reject her in favor of Medea, and she confronts them in I.14.⁷⁵ Isifile has every opportunity in the upcoming scenes to express her emotions through a solo scene, which could include an aria, but she does not; rather,

⁷⁴ Fanzaglia and Anonymous, *Alcina*, 16, <http://www.librettidopera.it/zpdf/alcina.pdf>. Original text:

Vorrei vendicarmi
del perfido cor,
amor dammi l' armi
m'appresta il furor.

Sei barbaro, ingrato,
ver chi per te langue;
ma prendi, spietato,
se vuoi anche il mio sangue.

⁷⁵ Giacinto Andrea Cicognini, *Giasone* (Venice: Giacomo Batti, 1949), 87-91.

she expresses her varied emotions (anger, sadness, and unhappy love) through dialogue, and several more interactions with other characters occur before she sings an aria at all.

As Cicognini's depiction of Isifile demonstrates, highly emotional content could take the shape of recitative or dialogue just as easily as closed-form song. The librettist could freely select the textual form based on the line-by-line affective demands of the content, and the composer could also intercede thereafter to adjust the level of expression by setting solo text as recitative, aria, or intermingled sections of both styles. After Act I ends with her confronting the illicit lovers Medea and Giasone, Isifile begins Act II in a scene with her confidante Alinda, and she immediately expresses the depth of her pain:

Still Oreste does not arrive,
And yet every moment
Increases my torment, and pierces my heart.
Go, dear friend,
Go to the nearby port.
Ask every seafarer you find there
Whether faithful Oreste is yet returned from Colco;
I, alone with my horror,
Will keep company with my own sorrow.⁷⁶

Isifile's words take the form of *versi sciolti*, which the composer would be expected to set as recitative (as Cavalli does). Yet Cicognini's use of high-intensity affective words ("increases my torment," "pierces my heart," and the like) communicates her extreme sadness and anxiety clearly. Isifile focuses on three things here, each of which relies upon a different affect or

⁷⁶ Cicognini, *Giasone*, 54. Original text:

Oreste ancor non giunge,
E pur' ogni momento
Accresce 'l mio tormento, e'l cor mi punge.
Vanne mia fida Ancella,
Vanne al Porto vicino,
Richiedi ogni Nocchier ch'ivi soggiorna,
Se ancor da Colco il fido Oreste torna;
Io tra 'l solingo orrore
Compagna resterò del mio dolore.

intensity: her anxiety at the delay in Oreste's arrival, the order she gives to Alinda, and the pain of her abandonment. In later opera, Alinda would most likely obey and depart for the seaport, leaving Isifile to sing a sorrowful aria; here, it is Alinda who sings a cheerful aria as she prepares to leave. Thus, librettists reflected the Aristotelian basis of their understanding of emotion in the ways that they set situations from their source materials in operatic text.

Seicento treatises on opera production understandably approach this issue through comparison with pre-existing literary traditions for the stage. As their prefaces suggest, they felt that non-musical theatrical writing should aspire to a high standard both as drama and as literature, partaking in the traditions of the ancient Greeks, but that opera was something different. To aid in this genre-defining process, the experts offered the librettist advice on how to manage the flow of drama and the role that affect played in that management. These reiterate the all-important roles that affective expression and verisimilitude play in the construction of an operatic text. They also demonstrate a markedly different approach to the role of the solo scene in opera than is evident in the Cartesian-influenced example above: this scene must maintain absolute verisimilitude, and it must contain affective variety in order to hold the audience's attention (as the *Corago* so clearly articulated).

In his *Trattato della musica scenica*, Giovanni Battista Doni expounds on the need for occasional moments of soliloquy—specifically, solo singing with a self-reflective focus—within a plot.⁷⁷ In theatrical performances that include music at all, Doni writes, it only makes sense for characters to soliloquize in song when they are in the grip of a strong emotion. Thus, text and music for thoughtful moments when the character speaks to himself or herself should occur when

⁷⁷ Giovanni Battista Doni, *Trattato della musica scenica*, in *Lyra barberina: De' trattati di musica, tomo secondo*, ed. Anton Francesco Gori (Florence: Stamperia Imperiale, 1763; reprint, Bologna: Forni, 1974), 10.

the plot introduces a situation (*azione*) that calls for a particularly intense affect.⁷⁸ He specifically names several emotions that might produce this level of intensity and call for solo song: painful sorrow, happiness, love, and madness.⁷⁹ Two aspects of his explanation separate his approach from that of an author who has read Descartes. The first is that he immediately identifies these strong affects as the results of the situations that cause them: examples include “one who, alone in a solitary place, is deploring his misfortunes [Doni uses the word *miserie*, which can also refer to poverty], or rejoicing in his prosperity and success.”⁸⁰ The second is the way he addresses *verosimiglianza*. For him, a solo scene represents the character speaking to him- or herself, and “only a very strong emotion would lead one to do such a thing in real life.”⁸¹

Ingegneri also addresses the issue of the solo scene in *Della poesia rappresentativa*, and like Doni’s, his focus is the preservation of verisimilitude.⁸² He echoes the *Corago*’s warnings about maintaining constant variety in a libretto text when he notes that monologues should never be too long. Interspersing soliloquy with dialogue is key to maintaining the audience’s attention.⁸³ He bemoans the personal experiences that gave rise to this warning, stating that any long scene in which a character expounds on an emotional state without introducing new action or emotion

causes the audience to become lost in thought; indeed there are some long speeches (in certain modern works in particular) of such duration, and so little verisimilitude, that a

⁷⁸ Doni, *Trattato della musica scenica*, 10.

⁷⁹ Doni, *Trattato della musica scenica*, 10.

⁸⁰ Doni, *Trattato della musica scenica*, 10. Original text: “E per il contrario l’introdurre uno, che canti da se, e in luogo solitario, o sia deplorando le sue miserie, o rallegrandosi de’ successi prosperi, sia più convenevole, che farli fare l’istessa con una lunga diceria.

⁸¹ Doni, *Trattato della musica scenica*, 10. Original text: “E ciò si conosce da questo, che niuno facilmente s’induce a parlare seco stesso, se non mosso da qualche straordinario, e ve[r]amente affetto, come da dolore, allegrezza, amore, furore, e simili, nel qual caso è cosa naturale di alterare tanto l’ordinaria, e quieta favella, che ne nasce una specie di canto...”

⁸² Angelo Ingegneri, *Della poesia rappresentativa* (Ferrara: Vittorio Baldini, 1598), 29.

⁸³ Ingegneri, *Della poesia rappresentativa*, 29.

listener could well fall asleep for nearly the whole thing, and awaken later at his pleasure when a new scene in dialogue begins, and I believe he would find much more delight in the performance in this way.⁸⁴

Thus, *Seicento* authors agreed that these pre-Cartesian Venetian operas should contain scenes of heartfelt emotional outpouring through monologues. Indeed, arias that focus on the expression of overwhelming affects are common, and it was during this period that the closed-form aria began to coalesce as an important component of the genre. Yet unlike many later operatic soliloquies, these scenes are written in ways that emphasize variety and individuality, and may thus contain multiple actions, diverse affects, interaction with other characters, and repeated movement between recitative and aria styles.

Conclusions

Having considered these examples of *Seicento* testimony on the role and objectives of the opera librettist, we can draw several additional conclusions. First, although the social identity of this artist changed over this period from amateur to specialized (or even professional) status, the excerpts above show that from the time when an anonymous impresario penned *Il corago* sometime in the 1630s to the publication of Minato's libretto for *Xerse* in the mid-1650s, verisimilar emotional expression maintained its centrality to this repertoire despite these changes. Second, the emphasis on variety and the librettists' Aristotelian emotional understanding most likely influenced the structures and content of long soliloquies such as Ottone's in *Incoronazione* II.6, Penelope's in *Ritorno* I.1, and Orontea's in *Orontea* II.1, in which far from representing a single action or affect, several actions unfold across the space of a solo scene and these actions

⁸⁴ Ingegneri, *Della poesia rappresentativa*, 29. "La lunghezza delle Scene sopranominata ci riduce in sololoqui alla mente; de i quali se ne trovano (in diversi moderni particolarmente) alcuni di tanta lunghezza, e di così poca verisimilitudine, che chi potesse dormire tutto quel tempo, e risvegliarsi poi à suo buon piacere quando ne vengono l'altre Scene in dialogo, credo che ne sentirebbe assai piu [sic] diletto."

give rise to a variety of affects. Third, the documents that contribute to this discussion emphasize the paramount importance of the audience's experience, and the ultimate goal of moving them emotionally through verisimilar portrayals of highly emotional situations. Librettists believed that the affective immediacy that made a strong singer-actor's performance successful would be impossible if the text aimed for literary greatness, and in doing so, failed to offer believable, relatable emotional experiences.

Yet the *Seicento* authors whose instructions and explanations contributed to this chapter were literary artists, and the ways that they describe their own creative process entirely overlook the impact that the composer's art will have on the text before the opera is completed. None of these sources mentions composers' prerogative to rearrange, omit, or add text as they see fit. In productions for Venetian theaters in this period, the composer and librettist corresponded frequently during the score creation process, and requests for changes to the libretto did occur. If composers did not find inspiration in the text as they received it—as when Monteverdi criticized the lack of potential for affective expression through music in Agnelli's text—the author of the *Corago* would most likely consider this to be the librettist's responsibility to remedy. Michelangelo Torcigliani attests to this in the preface to the *argomento et scenario* of *Le nozze d'Enea in Lavinia* that at Monteverdi's request, he edited out abstruse thoughts and replaced them with more emphasis on the affections to suit the composer's tastes.⁸⁵

As many examples drawn from this repertoire attest, the composer's power to influence the final shape and content of the opera's text resulted in many musical settings that reworked or

⁸⁵ Rosand, *Monteverdi's Last Operas*, 9-10. The full document is transcribed in Rosand's Appendix 2. Original text for this excerpt (from Rosand, *Monteverdi's Last Operas*, Appendix 2, 389): "Oltre che se la musica vuol leggiadria, ricerca anco chiarezza perché usando quelle sue divisioni e partimenti, con li molti translati ed altre figure si vien a render il sentimento oscuro; per la qual cagione ho io schifati li pensieri e concetti tolti di lontano, e più tosto atteso a gli affetti, come vuole il Signor Monteverdi, al quale per compiacere ho anco mutate e lasciate molte cose di quelle, ch'io havea poste prima."

even subverted the librettist's intentions; Badoaro recognized this effect in Monteverdi's setting of *Ritorno*, and commented as much.⁸⁶ Rosand identifies one such instance in Ericlea's monologue in *Ritorno* V.8/III.8, in which the composer chose to alter the form of the text.⁸⁷ In *Incoronazione* I.9, his choice to intersperse lines from two short monologues—one for Seneca and one for Nerone—to create an intensely antagonistic debate in which the two participants interrupt each another significantly alters Busenello's text. There, two longer sections of moralizing text that a listener like Ingegneri might have found too static become a single highly affective dialogue (particularly when matched with Monteverdi's music). Thus, in analyzing the case studies to come, it will be necessary to recall that the creative process that produced these acclaimed and lifelike portrayals of emotion began with the librettist, who was responsible for providing the composer with inspiring affective content. The composer's work would then, in many cases, edit the librettist's content, and the audience would experience the result only after it had been filtered through the artistic skill of another team of opera professionals: the musicians.

⁸⁶ Mark Ringer, *Opera's First Master: The Musical Dramas of Claudio Monteverdi* (Pompton Plains, NJ: Amadeus, 2006), 137-38.

⁸⁷ Rosand, *Monteverdi's Last Operas*, 200.

CHAPTER V

IRA, FURORE, ODIO, GELOSIA: DEPICTIONS OF ANGER, JEALOUSY, AND HATRED

In an aesthetic environment in which drama so often hinges on deception, betrayal, and righteous indignation, scenes depicting anger abound. Most Venetian operas use plotlines that focus on conflicts between abandoned, disloyal, or fickle lovers. Thus, every opera libretto requires the composer to depict angry affective responses (and the actions that they prompt) through soliloquy and dialogue. Characters in this repertoire are susceptible both to moderate annoyance and to sudden or intense rage, and examples of such situations can be found in all of the operas selected for this study. The musical markers that appear most frequently in scenes of both lower-intensity (identified here as “annoyance”) and higher-intensity anger (“fury” or “ire”) include quick vocal declamation, rhythmic acceleration, rising melodic lines, abrupt cadences, and ascending leaps of a fourth. As the affective intensity increases, these markers appear with greater frequency. In very high intensities, vocal lines also use an extremely high tessitura, elements of the *concitato genere*, triadic outlines, and short, fragmentary phrases. Some of these characteristics show a particularly strong correlation with the views that Aristotle and *Seicento* authors express on this emotion.

Angry Emotions According to Aristotle

Seicento thinkers and today’s scholars alike can access Aristotle’s ideas on angry emotions more effectively than those for any other emotion thanks to his use of Anger as an example to demonstrate emotional processes in general in the *Rhetoric* II.¹ This is the same passage in which Aristotle identifies the situation surrounding an emotional response as its direct

¹ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, Loeb Classical Library 193 (Cambridge, MA: Harvard University Press, 1926), 173. (1378a9)

cause, and to illustrate this relationship, he names the three things (called “heads”) that one must know in order to produce one emotion—anger—in a listener: “the disposition of mind which makes men angry, the persons with whom they are usually angry, and the occasions which give rise to anger. For if we knew one or even two of these heads, but not all three, it would be impossible to arouse that emotion.”² This topic is covered in Chapter III, but other details specific to Aristotle’s description of anger merit further consideration here.

As previously stated, Aristotle offers a specific definition of anger that includes both the cause of the emotion and the stipulation that it prompts the subject’s desire to act to remedy the situation.³ Like sadness, anger is categorized as one of the emotions marked by the “presence of pain,” unlike happiness, hope, and love.⁴ Its usual cause is some form of injustice, because the end of Aristotle’s definition specifies that the “slight is undeserved.” He does not explain what emotion would be produced if the slight is deserved, but presumably, this would present a different situational cause, and therefore a different emotion, such as regret, shame, or sadness.

Unlike René Descartes in his designation of six passions, Aristotle also distinguishes between anger and hatred.⁵ Aristotle’s situational cause of anger lies in receiving undeservedly rude or cruel treatment from a specific individual or group (i.e., the cause is their harmful action), whereas hatred is a generalized antipathy toward a large, less defined group because of their character traits (rather than their actions).⁶ Hatred, which Aristotle sometimes calls

² Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 173. (1378a9)

³ “Let us then define anger as a longing, accompanied by pain, for a real or apparent revenge for a real or apparent slight, affecting a man himself or one of his friends, when such a slight is undeserved.” Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 173. 173. (1378b2)

⁴ Aristotle distinguishes emotions based on the presence or absence of pain in Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 173. (1378a8)

⁵ Descartes’s list of six primary emotions includes hatred (*haine*) and sadness (*tristesse*) as the only two negative or painful emotions. René Descartes, *Les passions de l’âme* (Paris: Henri le Gras, 1649), 94.

⁶ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 199-201. (1382a31-32).

“enmity” in this passage, also carries a moral connotation, as one who hates can never feel compassion for or forgive the hated group.⁷ This description and the discussion that surrounds it in the *Rhetoric* suggest that a person experiencing anger might react or behave in the same way as one who is experiencing hatred, but the specific causes and objects of the two emotions would be different. For our purposes, the difference in these emotions’ symptoms is the presence of pain in anger, which is a temporary and reversible state and not necessarily immoral, versus the absence of pain in hatred, which is permanent and immoral.⁸

Jealousy is another special case, and Aristotle addresses it an emotion separate from anger (though the following subchapter will argue that in the *Seicento*, jealousy works in the same way as anger textually and musically). Aristotle first hints at a definition of jealousy in the *Rhetoric* II while explaining the dynamics of friendship, noting that “we like those who resemble us and have the same tastes, provided their interests do not clash with ours and that they do not gain their living in the same way; for then it becomes a case of ‘Potter [being jealous] of potter.’”⁹ He also defines envy in detail:

It is equally clear for what reason, and of whom, and in what frame of mind, men are envious, if envy is a kind of pain at the sight of good fortune in regard to the goods mentioned; in the case of those like themselves; and not for the sake of a man getting anything, but because of others possessing it. [...] And those who have succeeded with difficulty or have failed envy those whose success has been rapid. And those whose possessions or successes are a reproach to themselves, and these, too, are those near or like them; for it is clear that it is their own fault that they do not obtain the same advantage, so that this pains and causes envy.¹⁰

Thus, jealousy and envy produce enmity between people because one enjoys the possession of goods, and the other who does not experiences the disparity (rightly or wrongly) as a slight.

⁷ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 201. (1382a31-32).

⁸ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 201. (1382a31-32).

⁹ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 197.

¹⁰ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 239-41.

Aristotle's explanation here provides a basis for the characteristics shared between jealousy, envy, and anger that are evident in *Seicento* works, and particularly in opera libretti.

Angry Emotions According to *Seicento* Aristotelians

Seicento descriptions and depictions of anger match Aristotle's own closely, and they further tend to emphasize this affect's violent results. Definitions such as Giovanni Della Porta's for indignation (*sdegno*) in his *Della fisionomia dell'uomo* focus first on the injustice that gives rise to this painful emotion: "Indignation is nothing other than a pain that is visited upon someone who does not deserve it."¹¹ Authors then turn to the behavioral symptoms of anger, which in *Seicento* depictions feature quick, halting or interrupted speech; the rejection of reason; unreasonable or petulant behavior; and above all, a tendency toward impulsive violence.¹² Anger is also closely associated with furor, the blind madness and utter loss of self-control that is the most intense state for this affect. Visual representations of related emotions make this connection particularly clear. Ripa's *Iconologia* describes anger (*furore*) as:

a man who shows fury in his face, and around his eyes is tied a strip of cloth [as a blindfold]. He is engaged in robust movement, and in the act of wishing to throw far away a large bundle of various types of weapons, which he has held in his arms, and he wears a short tunic./The strip of cloth tied around his eyes shows that the intellect is lacking when Fury takes dominion of the soul, for Fury blinds the mind entirely to the light of intellect, which leads the man to do everything outside of reason./The weapons he holds in his arms indicate that Furor carries with itself the tools to avenge itself and to foment more Fury [in others]./He wears a short habit, because he observes neither decency nor decorum.¹³

¹¹ Giovan Battista Della Porta, *Della fisionomia dell'uomo*, ed. Mario Cicognani (Milan: Longanesi, 1971), 900. Original text for the full definition: "Lo sdegno non è altro che un dolore del bene che viene ad alcuno per qualche via, ché non lo merita. Il medesimo è una malinconia di vedere alcuno afflitto da alcun male, ché nol merita."

¹² On the conspicuously quick speech of those who are angry, see Giovan Battista Della Porta, *Della fisionomia dell'uomo*, 843.

¹³ Cesare Ripa, *Iconologia ovvero descrizione di diverse imagini cavate dall'antichità, et di propria inventione*, facsimile (Zurich: Georg Olms Verlag, 2000), 177. Original text: "Huomo che mostri rabbia nel viso, & à gli occhi tenga legata una fascia, stia in gagliardo monimento [sic], & in atto di volere gittare di varie sorte di armi in hasta, le quali habbia fra le braccia ristrette, & sia vestito d'habito corto. / La fascia legata à gl'occhi mostra, che privo resta

This entry emphasizes the close relationship in *Seicento* thought between anger and madness, in that the angry person is prone to a loss of self-control and the rejection of rational thought. A second entry for *Furore* refers to the furious man as “beside/outside of himself” (*uscito di se stesso*) and depicts this through the visual image of the furious man’s arms tied behind his shoulders with many chains, which he is attempting to break. The chains are a reminder that “fury is a type of madness that ought to be restrained and defeated by reason.”¹⁴ The battle between anger and reason is a typical theme in scenes depicting anger, such as in the debate between Nerone and Seneca in *Incoronazione* I.9, which appears below as the primary case study for this emotion.¹⁵

Ripa’s explanation of *Ira* is also useful in decoding *Seicento* perceptions of anger, considering that this is the affective term that Monteverdi associated with the *concitato genere* in his preface to the reader of the *Madrigali guerrieri, et amorosi*.¹⁶ Ripa refers to Aristotle directly in describing the personification of *Ira*:

a woman, young; of ruddy flesh, dark; and because possessing the bodily tendency to an irascible nature, as Aristotle states in the sixth and ninth chapters of the *Physiognomy*, having broad shoulders, a swollen face, red eyes, a round forehead, a sharp nose, and the nostrils flared. She will be armed, and for a helmet she will wear a bear’s head, from which rises flame and smoke. She will carry in her right hand a drawn sword, and in the left she will have a burning torch, and she shall be dressed in red.

l’intelletto quando il Furore prende il dominio nell’anima, non essendo altro il Furore, che cecità di mente del tutto priva del lume intellettuale, che porta l’uomo à fare ogni cosa fuor di ragione. / L’armi che tien fra le braccia son inditio, che’l Furore da se stesso porta l’instromenti da vendicarsi, & da fomenter se medesimo. / E vestito di corto, perche non guarda ne decenza, ne decoro.”

¹⁴ Ripa, *Iconologia*, 177. Original text: “...havendo le mani legate dietro alle spalle con molte catene, & faccia forza di romperle con l’impeto della fuga. [...] Si lega, per dimostrare, che il Furore è una spetie di pazzia, la quale deve esser legata, e vinta dalla ragione.”

¹⁵ Another *Seicento* author, Giovanni Bonifacio, associates anger with destructiveness when he states that a typical physical action for an angry person is to throw something down to earth in an attempt to break it: Giovanni Bonifacio, *L’Arte de’ Cenni* (Vicenza: Francesco Grossi, 1616), 320. Original text: “Gittar alcuna cosa in terra per romperla. è gesto di sdegno e di collera.”

¹⁶ Claudio Monteverdi, *Madrigali guerrieri, et amorosi/Con alcuni opuscoli in genere rappresentativo, che saranno per brevi Episodii frà canti senza gesto* (Venice: Alessandro Vincenti, 1638), 2. One of the three principal affects that the composer describes here is *Ira*, and its musical representatives are the *concitato genere* and the *alta* range.

Ira is drawn as a young woman, for the reason that (as Aristotle states in the second book of *Rhetoric*) the young are quick-tempered, and quick to become furious and to act on their irascibility, and by this they are defeated in the majority of cases [...].¹⁷

Ripa then explains that the bear's head is worn because this animal is most inclined to anger, whereas the naked sword represents the angry person's tendency immediately to grasp the sword and seek vengeance.¹⁸ Finally, the lit torch represents the angry man's heart, which is continuously inflamed; only revenge can calm this emotion.¹⁹

The drawings that accompany Ripa's entries for these two versions of anger are similar in three obvious but important ways: both depict a young person whose two hands are occupied in carrying weapons, both stand in active poses that suggest movement, and both show facial expressions of neutral determination.²⁰ Far from depicting this extreme affect in mannerist, distorted poses of the body or the grimaces Charles Le Brun would have selected (related to Cartesian influence), these early-*Seicento* images are remarkably placid: athletic and resolute,

¹⁷ Ripa, *Iconologia*, 243-44. Original text for full entry: "Donna, giovane, di carnagione rossa, oscura, & perche appartiene a l'habitudine del corpo de gl'iracondi, come dice Aristotele al sesto, e nono capitol della Fisonomia haver le spalle grande, la faccia gonfia, gli occhi rossi, la fronte rotunda, il naso acuto, & le narici aperte si potrà osservare ancora questo; sarà armata, e per cimiero porterà una testa d'orso, dalla quale n'esca fiamma, e fumo; terrà nella destra mano una spade ignuda, & nella sinistra haverà una facella accesa, & sarà vestita di rosso. / Giovane si dipinge l'Ira, perciòche (come narra Aristotele nel secondo libro della Rhetorica) I giovani sono iracondi, & pronti ad adirarsi, & atti ad eseguire l'impeto de l'irancondia, & da essa sono vinti il più delle volte, & questo interviene, perche essendo ambiziosi essi non possono patire di esser dispregiati, anzi si dolgono acerbamente quando par loro di essere ingiuriati. / La testa dell'orso si fa perche questo animale è all'Ira inclinatissimo, e però nacque il Proverbio: *Fumantem visi nasum ne tetigetis*, quasi che il fumo è fuoco che si dipinge appresso, significhino Ira, e conturbatione de l'animo. Vedi Pierio nel lib. II. / La spade ignuda, significa che l'Ira subito porge la mano al ferro, & si fa strada alla vendetta. / La facella accesa è il core dell'homo irato, che di continuo s'accende, e Hà la faccia gonfia, perche l'Ira spesso si muta, & cambia il corpo per lo ribollimento del sangue che rende ancora gli occhi infiammati."

¹⁸ Ripa, *Iconologia*, 244-45.

¹⁹ Ripa, *Iconologia*, 244-45.

²⁰ Ripa, *Iconologia*, 176 (*Furore*) and 244 (*Ira*).

not twisted in uncontrollable fury.²¹ The uncontrollable quality of this emotion is surprisingly restrained in visual representation and unleashed fully only in the text.

Regarding the physical and verbal expression of affect, Torquato Accetto interacts with Aristotle's definition directly in his *Della dissimulazione onesta*, a 1641 treatise on the role that honesty and deception played in Accetto's *Seicento* society.²² Like Aristotle's *Rhetoric*, this treatise seeks to describe the ways that orators can arouse and communicate emotions to help them succeed in persuasion, though Accetto writes for a more general audience of citizens who wish to present an intellectual, culturally savvy demeanor in social and business interaction. Accetto notes that anger is the easiest emotion for the observer to detect externally, and therefore the most difficult to hide from others while we are experiencing it.²³ The subject's face and eyes readily betray anger visually, and his or her manner of speaking will also betray this emotion: "it is a flash of lightning that, once ignited in the heart, carries its flames to the face, and with horrible light flashes from the eyes; and moreover it leads one to hurry in speaking, causing figures of speech to be aborted so that in their disordered incompleteness and lack of refinement, they betray one's emotion."²⁴ Accetto then cites the *Rhetoric* II in further explaining that anger causes speakers to lose control of their words. Here, he summarizes Aristotle's ideas to explain that the speaker's incoherence occurs most when the pain of anger is mixed with the pleasure of contemplating revenge:

²¹ Le Brun describes the extreme facial characteristics of *la jalousie* and *la haine*, for example, in his treatise on visual depiction of Descartes's passions, which was published posthumously. Charles Le Brun, *Methode pour apprendre à dessiner les passions* (Hildesheim: G. Olms, 1702), 19-21.

²² Torquato Accetto, *Della dissimulazione onesta*, ed. Salvatore Silvano Nigro (Turin: Einaudi, 1997), 40, E-book edition. Original text: "Il maggior naufragio della dissimulazione è nell'ira, che tra gli affetti è 'l più manifesto."

²³ Accetto, *Della dissimulazione onesta*, 40. Original text: "Il maggior naufragio della dissimulazione è nell'ira, che tra gli affetti è 'l più manifesto."

²⁴ Accetto, *Della dissimulazione onesta*, 40. Original text: "...essendo un baleno che, acceso nel cuore, porta le fiamme nel viso, e con orribil luce fulmina dagli occhi; e di più fa precipitar le parole, quasi con aborto de' concetti che, di forma non intieri e di material troppo grossa, manifestano quanto è nell'animo."

These liberties with speech when one is angry derive from two strong stimuli, that is to say, from displeasure and from the pleasure that is an appetite, accompanied by pain [from the anger], to seek revenge for the disparagement we perceive to have been inflicted scornfully upon us or one of our own, as Aristotle stated; and this pain is accompanied by the delight that comes from the hope of vengeance, [...] for Aristotle added, “rightly it is said of anger, that it flows like honey down the throat, gliding into the hearts of men.”²⁵

The presence of this passage from Aristotle in Accetto’s treatise, which is designed to instruct orators in the workings of emotion and their role in persuasion, reinforces the position that *Seicento* authors considered Aristotelian emotional theory relevant to their work and perceived its practical utility.

Librettists’ depictions of anger are also generally consistent with Aristotle’s definition. Many different dramatic situations produce anger in this repertoire, and characters’ reactions encompass a variety of intensities ranging from annoyance to fury. The text usually incorporates the specific cause that Aristotle ascribes to this emotion: these characters experience annoyance, anger, or fury as the direct result of another character’s unjust act (Aristotle’s “slight”), as when Isifile responds angrily to particularly cruel mockery from Giasone and Medea in *Giasone* II.14. Due to the centrality of love and love triangles in the plots of Venetian operas, many angry reactions are the result of a lover’s betrayal (or apparent betrayal), as in *Xerse* III.16 above. In these instances, it becomes necessary to analyze the text and music carefully to separate angry responses from those that are better described as unhappy love, an emotion that is textually and musically related to love and sadness rather than anger.

²⁵ Accetto, *Della dissimulazione onesta*, 40-41. Original text: “Da due potenti stimoli procede tanta licenza di parole nell’ira, cioè dal dispiacere e dal piacere, perché ella è appetito, con dolore, di far vendetta che si dimostri vendetta, per dispregio che crediamo fatto di noi, o d’alcuno de’ nostri, indegnamente, come disse Aristotile; ed a questo dolor segue il diletto, che nasce dalla speranza di vendicarsi, e perché l’animo è in atto di vendetta: e però Aristotele soggiunse: ‘recte illud de ira dictum est quod, defluente melle dulcior, in virorum pectoribus gliscit’.” Accetto is citing a passage from Aristotle that is discussed in Chapter Three in the context of simultaneous or mixed emotion. This passage can be found in Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 173. (1378a9)

The fact that the librettists and composers chose to depict a lover's painful reaction sometimes as angry and sometimes as sad reflects an Aristotelian understanding of emotion with particular clarity. An angry response like Isifile's indicates the librettist's determination that this specific character has individual personality traits, a pre-existing state of mind, and a relationship to the other characters involved (Aristotle's "three heads" that must be known in order to guess what a person's emotional reaction will be) that would combine in this dramatic situation to produce an angry response, rather than a sad one.²⁶ Another affective distinction also requires further explanation in this context: hatred, from an Aristotelian perspective, is not an important element in these plots. Most characters are angry with specific individuals as the direct result of specific injustice, rather than with entire classes of people based on their identities. Thus, it follows from the lack of situations that would cause hate that hatred does not require analytical consideration apart from anger in this repertoire.

Situations of lovers' betrayal or rejection can also produce jealousy. Although scenes of envy and jealousy use roughly the same musical and textual markers as anger, a brief comparison of *Seicento* representations of these emotions is merited. In general, jealous characters quickly become angry, and they present their jealousy as part of the situation that produces the anger response. One special textual feature is that jealous lovers sometimes describe their affective experience by stating that they have a thousand eyes (and sometimes ears). This metaphor appears in Ripa's entry for *Gelosia*, in which he writes that the woman representing this emotion wears clothing "covered over in eyes, and in ears, with wings at the shoulders."²⁷ Ripa cites

²⁶ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 173. (1378a9) Here, the dramatic situation of a lover's betrayal is but one of Aristotle's "three heads," and only the combination of this head with the other two determines which emotion the specific character will experience.

²⁷ Ripa, *Iconologia*, 181-82: Original text for the full entry: "*Gelosia*. Donna con una veste di torchino à onde, dipinta tutta d'occhi, e d'orecchie, con l'ali, alle spalle, con un gallo nel braccio sinistro, e nella destra mano con un mazo di spine. / Gelosia è una passione, ed un timore, che fa che il valore della virtù, ò de' meriti d'altri, superando

Torquato Tasso to explain that these sense organs represent the jealous person's desire to stand watch over the beloved and see and hear every minute detail to know the truth, and the wings suggest the speed with which the lover's anxious thoughts change topics.²⁸

Depictions of jealousy in the *Bizzarrie accademiche* confirm that characters experiencing jealousy behave like those who are angry: jealous people are tormented (*Non sò se in terra, ò in Ciel cosa vi sia,/Che non tormenti, ò ingelosisca un core...*), they forget reason, and their overwhelming emotional experience leads them into blind error (*E sì nel senso la ragion s'oblia,/E tant'oltre mi porta il cieco errore...*).²⁹ This emotion leads to the abandonment of reason because "it has the strength to betray the eyes and deceive the senses," and faulty perception impedes logical reasoning.³⁰ The novella "La forza della gelosia" in the same publication offers a case study in jealousy and its relationship to anger: when a husband believes that wife is unfaithful and he subsequently sees two lovers together, he assumes that the woman is his wife.³¹ His senses betray him, and he is incapable of the logical, deductive thinking that might have shown him that the woman is in fact not his wife. As he observes the lovers embracing, the author both mentions the loss of control associated with anger in *Seicento* thought and repeats Ripa's quotation from Tasso in stating that the husband feels "that jealousy lends him a hundred eyes, and a hundred ears. Patience and prudence no longer had any power to

le qualità virtuose di chi ama non le tolga la possessione della cosa amata. / Dipingesi la Gelosia col gallo in braccio perche quest'animale è gelosissimo, vigilante desto, ed accorto. / L'ali significano la prestezza, e velocità de'fuori variati pensieri. / Gli occhi, ed orecchie dipinte nella veste significano l'assidua cura del geloso di vedere, ed intendere sottilmente ogni minimo atto, e cenno della persona amata da lui, però disse il Tasso nuovo lume dell'età nostra in un sonetto. *Geloso amante, apro mill'occhi, e miro, / E mill'orechi, ad ogni suono intenti.* / Il mazzo delle spine, dimostra i fastidii pungentissimi del geloso, che di continuo lo pugnano, non altrimenti, che se fossero spine acutissime, le quali per tal cagione gli si dipingono in mano."

²⁸ Ripa, *Iconologia*, 181-82.

²⁹ Giovanni Francesco Loredano, *Bizzarie accademiche* (Cremona: Belpiere, 1676), 379.

³⁰ Loredano, *Bizzarie accademiche*, 378. Original text: "...gelosia hà forza di tradire gli occhi e d'ingannare il senso."

³¹ Loredano, *Bizzarie accademiche*, 361.

moderate the Count's furor." The progression to violence completes the parallel between jealousy and anger, as the husband immediately feels driven to act and lays his hand on his sword to seek revenge.³²

In libretti, several obvious markers distinguish angry text, and these are consistent across lines designed for recitative and aria styles. In angry texts, exclamations and epithets are common, and the cause of the character's ire is often clearly articulated in dialogue. The dialogue that Minato wrote for his enraged main character in the final act of *Xerse* provides examples of these textual traits.³³ Earlier in the libretto, Xerse has promised his general Ariodate that as a reward for his faithful service, Ariodate's daughter Romilda will be allowed to marry a royal husband of Xerse's choosing, though the husband's identity is to remain a secret for the moment. Just before Xerse arrives, his brother Arsamene coincidentally presents himself to Ariodate precisely at the appointed time for the mystery husband's appearance. The father rejoices in his good fortune—his daughter will indeed have a husband of royal blood—and Romilda and Arsamene are married immediately. In III.16, Xerse arrives at Ariodate's home intending to present himself as Romilda's husband-to-be, but he finds instead that Ariodate has misunderstood his intentions and all has not gone according to plan.³⁴ When he discovers what has happened, his joyful anticipation turns suddenly to anger, because he believes the others have intentionally disobeyed him.

³² Loredano, *Bizzarie accademiche*, 368. Original text: "Benche la notte con le sue ombre gli assicurasse dalla curiosità de gli occhi, i baci però e le carezze erano così grandi e così replicate, che haverebbero scoperto il furto amoroso anco a coloro a' quali la gelosia non havesse prestati cento occhi, e cento orecchie. La pazienza, e la prudenza non hebbero più forza di moderare i furori del Conte. Credeva stupidità, non virtù il vedere, che alla sua presenza altri trionfassero delle sue vergogne. Posta dunque la mano su'l ferro..."

³³ Nicolò Minato, *Xerse* (Venice: Matteo Leni, 1654).

³⁴ Full text for this scene can be found in Nicolò Minato, *Xerse*, 65-66.

Xerse's words to Ariodate begin with an exclamation suggesting pain ("Ah!") and progress to a series of epithets ("wicked," "perfidious," and "unworthy"). The presence of an exclamation, along with the strength of these negative adjectives, indicates that his affect has shifted immediately to a high intensity of anger. Next, he condemns the one who has slighted him, repeating the beginnings of short phrases of text in a way that suggests a disordered thought process. When Ariodate attempts to pacify him—even offering up his own life in forfeit—Xerse will not be appeased, and he turns Ariodate's own words against him.³⁵ Finally, his thoughts turn to his intended vengeance (ordering the death of all involved in the perceived treachery):

Xerse:	And are they married?
Ariodate:	They are.
Xerse:	Ah, traitor! Wicked one, perfidious one, unworthy Of the air you breathe, Of the sky you see above you!
Ariodate:	My king!
Xerse:	What kind of king am I if you have betrayed me? What kind of king am I if you have thus mocked me?
Ariodate:	Kill me.
Xerse:	You would sully my blade. Romilda, you, Arsamene, All of you shall die; and to fully Satisfy my wounded fate, Xerse too shall die. ³⁶

Here, Xerse's ability to direct blame at the individuals who have slighted him illustrates an understanding of anger that is consistent with Aristotle's definition in the *Rhetoric* II: the

³⁵ This technique is a version of *stichomythia*, and Giovanni Francesco Busenello uses a similar technique in his text for *Incoronazione* I.9, which is discussed as a case study below. In both of these cases, the person experiencing anger rapidly loses control of himself, as *stichomythia* is an effective means for rapidly escalating tension in a scene.

³⁶ Minato, *Xerse*, 65-66. Original text: "XER. E sono sposi? ARIOD. Sono. XER. Ah traditore!/Empio, perfido, indegno/Di quell'aure, che spiri,/Di quel Cielo, che miri. ARIOD. Mio Rè! XER. Che Rè? Se m'hai tradito?/Che Rè? se m'hai schernito. ARIOD. Uccidetemi. XER. Il ferro/Avvilirei. Romilda, Tù, Arsamene/Tutti morrete; e perche resti insieme/Satia del mio Destin la ferità/Anco Xerse morrà."

situation to which he reacts contains a slight against him (through apparent disobedience against his authority, as well as treachery on a personal level), and his anger is directed at those who perpetrated the slight. His rapid progression from initial anger to disordered thoughts (repeating epithets and text fragments) to thoughts of violence is consistent both with Aristotle's description of anger and with those of Cesare Ripa and other *Seicento* authors. These textual characteristics are typical of many other depictions that appear in case studies for this emotion, although the rate of emotional intensification varies according to each character's situation and personality.

Angry Emotions in *Seicento* Operatic Music

The characteristics that connote anger in this repertoire most likely place this emotion among the easiest for modern listeners to decode aurally. Even today, speaking quickly (or accelerating one's speech rate) certainly suggests intensification of feeling; this effect is easy to achieve in music by gradually decreasing note values. Repeated notes facilitate the vocalist's execution of quicker note values, and they can also produce a forced or forceful effect that imitates that of angry speech. These are two musical elements that commentators often identify when writing on passages that communicate anger or fury. For example, William V. Porter's description of anger in Monteverdi's *Lamento d'Arianna* identifies several characteristics that also appear in other anger scenes: the use of note repetition, rising pitches to indicate "increasing intensity," and an increase in the speed of vocal declamation over time.³⁷ Like Porter, I identify these musical elements as the means of affective expression in this scene; they are the most intuitive markers for anger, and they remain comparatively clear for today's listeners. To these

³⁷ William V. Porter, "Lamenti recitativi da camera," in *Con che soavit : Studies in Italian Opera, Song and Dance, 1580-1740* by Iain Fenlon (Oxford: Clarendon Press, 1995), 78.

markers for anger (pitch repetition, rising melodic lines, and rhythmic acceleration), my analysis adds several more: short note values, extremely high tessitura, fragmentary phrases, leaping fourths, triadic outlines, and abrupt cadences.³⁸ As intensity rises, composers use these markers with greater variety, frequency, and prominence.³⁹

Just as Aristotle offers more detail on the workings of anger than those of any other emotion, Monteverdi's discussion of the *concitato genere* likewise makes anger one of the few affects that any relevant opera composer chose to explain in print. His description of this bellicose style offers corroboration for the musical markers that appear in angry scenes, especially considering the close relationship in Aristotle's writings between anger and the violence that ensues from it. In the preface to Monteverdi's Eighth Book of Madrigals, the composer divides musical emotion into three broad categories (*genera*): agitated (*concitato*), soft (*molle*) and temperate (*temperato*).⁴⁰ Each of these is associated with a vocal range: high (*alta*), low (*bassa*) and mid-range (*mezzana*) respectively.⁴¹ Monteverdi then chooses the *concitato*

³⁸ Leopold rightly identifies short note values as an important musical element of Arianna's "outburst of fury" during the fourth section of the "Lamento d'Arianna. See Silke Leopold, *Monteverdi: Music in Transition*, trans. Anne Smith (Oxford: Clarendon Press, 1991), 132.

³⁹ Another scene that features characteristics of the *concitato genera* together with markers for anger is *Incoronazione* III.3. Iain Fenlon and Peter N. Miller identify this scene as containing *concitato* music in *The Song of the Soul: Understanding Poppea* (London: Royal Musical Association, 1992), 87. I find, however, that it combines warlike style and anger. Nerone's condemnation of Drusilla combines driving, repeated notes with triadic outlines, leaps of a fourth, static harmonies, and quickly repeated notes in both voice and *basso continuo*. In this scene, he is both furious that his fiancée has been attacked and warlike in his desire for vengeance against her would-be murderer.

⁴⁰ Monteverdi, *Madrigali guerrieri, et amorosi*, 2.

⁴¹ In her discussion of this passage from Monteverdi's preface, Barbara Russano Hanning describes the composer's obvious proclivity for musical categorization as a manifestation of the Scientifically-minded Baroque worldview, which delighted in the analysis and classification of animals, plants, and even artistic concepts. I agree with Hanning, but this useful observation must not lead us to align Monteverdi's classifications with the later musical-affective categories that reflect the Doctrine of Affections, and Hanning is not specifically analyzing Monteverdi's music in this section of her chapter, but rather describing general trends of musical thought in the seventeenth century. Nevertheless, it should be noted that the aim of the present study is not to claim that emotions were *not* classified and (to some degree) stylized in early Venetian opera, but to show that the system of classification and its implementation work *differently* from the later, Cartesian-influenced system evident in operas by George Frideric Handel and his contemporaries. For Hanning's discussion, see "Music and the Arts," in *The Cambridge History of Seventeenth-Century Music*, ed. Tim Carter and John Butt (Cambridge: Cambridge University Press, 2005), 115.

genere as the focus of a full page of text that includes explanation with specific musical terminology. He describes this style as “warlike,” and he notes that he has used it in the more bellicose sections of the *madrigal guerrieri*, and particularly in *Il combattimento di Tancredi e Clorinda*. Monteverdi describes the effort he had to expend to discern (*ritrovare*) the proper elements of a warlike musical style, given that previous music focused on the other two *genera* and it fell to him to supply the third with musical markers, although he also considers himself to be simply rediscovering the corresponding musical angry (or warlike) style that Plato described in the *Rhetoric*.⁴²

Some of the markers for anger are specifically named in this preface as elements of the *stile concitato*, including leaps (Monteverdi does not specify ascent or descent or any particular interval) and rapidly repeated notes.⁴³ He further specifies sixteenth notes as the predominant note value in this style and recounts that even instrumentalists who are reluctant to expend the effort for this percussive playing should dutifully play the repeated notes along with the singer as the written part indicates. In accordance with Plato’s description of musical *genera*, Monteverdi reports that musical performance in general should be concerned with three important parameters: textual meaning (*oratoria*), harmony and rhythm. This preface does not offer every detail that one might desire—he describes primarily the rhythmic qualities of *concitato* music and does not address its harmonic qualities—but his identification of *Il*

⁴² Monteverdi, *Madrigali guerrieri, et amorosi*, 2. Original text: “Havendo io considerate le nostre passion, od’affettioni, del animo, essere tre le principali, cioè, Ira, Temperanza, & Humiltà o Supplicatione, come bene I migliori Filosofi affermano, anzi la natura stessa de la voce nostra in ritrovarli, alta, bassa, & mezzana & come l’arte Musica lo notifica chiaramente in questi tre termini di concitato, molle, & temperato, ne havendo in tutte le composizioni de passati compositori potuto ritrovare esempio del concitato genera, ma ben sì del molle & temperato [.]” Monteverdi then attributes earlier description of a warlike mode of expression to Plato in the *Rhetoric* quoting a particular section: “Suscipe Harmoniam illam quae ut decet imitator fortiter pregiam, voces et arqi accentus.”

⁴³ Monteverdi, *Madrigali guerrieri, et amorosi*, 2. Original text: “...le saltazioni belliche, concitate, & nel tempo spendeo [sic] tempo tardo le contrane, comincia dunque la semibreve a cogitare, la qual percossa una volta dal sono, proposi che fosse un tocco, di tempo spondee, la quale poscia ridotta in sedici semicrome, & ripercosse ad una per una, con agiontione di oration contenente ira, & sdegno [.]”

combattimento as an example provides a demonstration of violent, painful emotion in the *concitato genere*.

Although many case studies from Venetian operas contributed data for this chapter, one scene in particular offers a comprehensive illustration of the full range of angry responses in music, including all of the relevant musical markers (rhythmic acceleration, fragmentary vocal phrases, rising melodies, extremely high tessitura, continuous small note values, leaping fourths, and abrupt cadences). Monteverdi's rendering of the antagonistic relationship between Nerone and Seneca, which reaches a climax in *Incoronazione* I.9, is an ideal example of librettists' and composers' flexible portrayals of anger in this repertoire.⁴⁴ The libretto frames this scene as a philosophically and rhetorically dense debate in which Nerone declares his intention to divorce his wife, Ottavia, and marry Poppea. Busenello's text presents Nerone's emotion as a slow progression from a neutral affect to extreme rage as the scene unfolds and Seneca repeatedly—and with increasing boldness—rejects the emperor's wishes and self-justifications. In this scene, we observe the subtle building of Nerone's affective level from a placid, reasonable (even cheerful) state to a passionate fury that borders on a total loss of emotional, rational and physical control. Monteverdi's musical setting then employs musical markers for anger with increasing frequency to delicately manage the character's rapid affective intensification from calm to smoldering resentment to explosive anger.

As Nerone first informs his tutor of his plans to divorce Ottavia and to marry Poppea, the music uses a gentle, arch-shaped, primarily conjunct melody in a moderate range because the emperor simply conveys information that, however controversial it may be for others, is matter-of-fact for Nerone (see Ex. V.1). As he states his intentions using the words “and to marry

⁴⁴ The full text of this scene can be found in Giovanni Francesco Busenello, *L'incoronazione di Poppea* (Venice: Andrea Giuliani, 1643), 22-23.

Poppea” (*e di sposar Poppea*) in mm. 6-7, he uses a threefold rising melodic sequence, a musical marker for joyful emotions, and a melodic shape with frequent changes in direction, which is typical of ornamental sequences in scenes depicting happy love (see Chapter VI on happiness and Chapter VIII on love).⁴⁵ Seneca immediately responds with a word of caution: the sweetest moments often hide the seeds of future regret, and emotion (*sentimento*) is a poor advisor for those who rule, as it leads them away from reason.⁴⁶ This is not the response that Nerone desired, and from this moment, through one vocal statement after another, he proves the truth of Seneca’s warning—and Aristotle’s—as anger destroys his ability to think and communicate rationally. Nerone’s affect was initially cheerful with hints of musical markers for happy love, but these markers disappear as his mood shifts toward anger, and his reactions progress to the point of a total loss of control and the utter rejection of reason.

Ex. V.1: Monteverdi and Busenello, *Incoronazione I*.9, mm. 1-9.⁴⁷

1 NERONE
Sen ri-so-la - to in-som-ma, o Sen-e-ca, o ma - e-stro, di ri-mo - v-re Ot-ta - via dal po - sto di con-sor - te,
SENECA
B.C.

6
e di spo - sar, e di spo - sar, e di spo-sar Pop - pe - a
Si - gnet.

⁴⁵ Busenello, *L'incoronazione di Poppea*, 22.

⁴⁶ Busenello, *L'incoronazione di Poppea*, 22. Original text: “Signor, nel fondo alla maggior dolcezza/Spesso giace nascosto il pentimento,/Consigliar scelerato è l sentimento;/Ch’odia le leggi, e la ragion disprezza.”

⁴⁷ This musical example is drawn from Claudio Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze and Nicola Badolato, co-ed. Robert Michael Anderson, José Barnett Jr., Holly K. Cassell, Emily Hagen, Joy S. Hague, Kája Lill, Kenneth R. Lovern, Brandon K. McDannald, Sean Morrison, Emily M. Smith, Joseph A. Turner, and Andrew Vagts (Kassel: Bärenreiter Verlag, 2017), 52.

After this opening, the libretto provides elegant source material for the musical debate that unfolds in this scene. Seneca is Nerone's tutor, and he has chosen this moment for a lesson in ethics. Partly due to the emperor's emotional volatility, the philosopher's rhetorical skills easily best his pupil's. In Busenello's text, Seneca employs stichomythia, a verse technique that originated in Greek drama. This mode of dialogue consists of frequent interruptions by participants in a debate with rhetorical connections between each pair of statements, typically employed in confrontations or arguments.⁴⁸ In this scene, one disputant makes a statement, which the respondent then restates in a way that transforms the original statement into its own antithesis, effectively defeating the opponent with his own words. Thus, Nerone's statement, "reason is a strict rule for those who obey, and not for those who command," prompts Seneca to retort: "On the contrary, unreasonable command destroys obedience."⁴⁹ In this instance, Seneca reverses the word order of Nerone's statement (*ubbidisce/commanda* becomes *commando/ubbidienza*) and simultaneously produces an antithetical meaning.⁵⁰

This rhetorical sleight of hand, coupled with Seneca's overt rebuke, quickly drives Nerone to retaliate with both words and music that express anger. His immediate response seems more appropriate to a petulant child than to the ruler of one of the world's great empires: "Stop arguing with me; I want to have my own way."⁵¹ The music for this statement is divided into two short vocal phrases. The first is a falling gesture that fits within a single measure while the

⁴⁸ Manfred Pfister, *The Theory and Analysis of Drama*, trans. John Halliday (Cambridge: Cambridge University Press, 1993), 142-44.

⁴⁹ Busenello, *L'incoronazione di Poppea*, 22. Original text: "NER. La ragione è misura rigorosa per chi ubbidisce, e non per chi commanda./SEN. Anzi, l'irragionevole commando distrugge l'ubbidienza."

⁵⁰ Though it is not a marker for anger, it is noteworthy that in this section, Monteverdi's *basso continuo* figuration and harmonic choices emphasize Busenello's use of stichomythia; in many cases, Seneca reverses Nerone's harmonic movement. For example, in mm. 26-30, Nerone asserts the sovereignty of his will over a *continuo* that cadences quickly on A minor, then begins scalar descent that ends with a rising cadence on C. Seneca's response in mm. 40-46 includes a rising scalar *continuo* and culminates in a falling cadence on A, where Nerone had begun.

⁵¹ Busenello, *L'incoronazione di Poppea*, 22. Original text: "Lascia i discorsi; io voglio a modo mio."

harmony moves swiftly from D to A (see Ex. V.2, m. 58), beginning a series of short, choppy vocal statements punctuated with rests that communicates the impetuosity of Nerone's anger and the breakdown of his flow of ideas (just as Aristotle stated). He continues, repeating the words *io voglio, io voglio, voglio* childishly, with an arch-shaped phrase built of triadic leaps from one repeated note to another, all outlining the chords in the *continuo*.

Ex. V.2: Monteverdi and Busenello, *Incoronazione* I.9, mm. 58-66.

The first leap in m. 59 is an ascending fourth, an interval that to Baroque listeners may have sounded decisive and strong (as it can to modern ears) due to its association with cadential bass motion. As a melodic gesture, the rising leap of a fourth is a general marker for angry affects in this repertoire, as it appears with unusual prominence and frequency in music that communicates anger. The ascending fourth is particularly present in this scene as the initial melodic gesture in Nerone's vocal phrases (m. 64, 69, 93, 104, and 106): from the very beginning of each statement, he communicates finality, as he wants his word to be the last word.

The next exchange of verbal blows includes an initial ascending leap of a fourth and another sign that the emperor's affective level is rising from lower-intensity annoyance to higher-intensity anger: a short vocal phrase ending with a swift, decisive cadence for a petulant

effect. Seneca urges his student not to arouse the displeasure of the Senate, but the emperor's reply is dismissive: "The Senate and the public are no concerns of mine."⁵² Though Nerone remains engaged in the discussion and his musical style is not yet using the percussive, repeated notes of the *stile concitato*, his reaction betrays his growing anger. The rests separating "the Senate and the public" from "no concerns of mine" (*non curo*) are unusually long to be used within a brief line of recitative, and the *basso continuo* pauses here together with the singer. The curt, two-word phrase *non curo* is then set off with a brusque cadence on G; the continuo seconds Nero's emphatic statement (see Ex. V.2).⁵³ Another example of this technique occurs shortly thereafter in m. 80, when the words "he who can do whatever he pleases has no need of reason" conclude with a sudden cadence on A.⁵⁴ These fragmentary vocal phrases and abrupt cadences are the composer's approximation of clipped, dismissive speech. Even a single line using this phrase construction communicates anger, and this section of *Incoronazione* I.9 uses a string of such vocal statements from Nerone (and never from Seneca) to depict the emperor's constantly rising angry affect.

As Nerone's ire grows, aspects of the *concitato genere* begin to appear in m. 88 (see Ex. V.3). Monteverdi intermingles the two characters' speeches for this section and writes alternating half-lines of dialogue rather than respecting the form of the libretto's two distinct, longer monologues. This permits him to use multiple musical markers for anger and the *concitato* style within the same sentence of text in an especially nuanced way. Nerone claims that "force [i.e.,

⁵² Busenello, *L'incoronazione di Poppea*, 22. Original text: "Del Senato e del popolo non curo."

⁵³ The *basso continuo* also supports Seneca's argument, however, by leaping immediately from this G to C in the same measure, preparing the harmonic region for the philosopher's rebuttal. Throughout this scene, cadences occur at the ends of Nero's statements that work as fulcrums: the arrival note functions as a fulcrum into the new harmony that will form the basis of Seneca's next vocal line. Although this is not a sign of anger, it heightens the listener's awareness of *stichomythia* in the text. Nero always strives for the last word, yet the harmony underlying his speeches is always preparing in advance for the teacher's remonstrance to follow.

⁵⁴ Busenello, *L'incoronazione di Poppea*, 22. Original text: "A chi può ciò che vuol ragion non manca."

political and military power] is the law in peacetime,” and Monteverdi sets this brief phrase using repeated notes and a consistent, forward-driving rhythmic pattern.⁵⁵ Seneca interjects, reminding his student that the use of force only “ignites hatred” (*La forza accende gli odi*), mimicking his opponent’s musical style. The emperor continues his interrupted sentence and declares that force is the only effective weapon in wartime (*spada in guerra*), using an entirely different melodic gesture from his previous statements: an arch-shaped phrase featuring text repetition, an initial ascending fourth leap, triadic outline and dotted rhythms (mm. 93-94). Local text repetition of this sort is a general marker for high intensity across many affects, and the leap of a fourth is a marker for anger, but triadic melodic shapes combined with dotted rhythms and repeated notes are prominent in works that feature the *concitato genere* such as *Il combattimento di Tancredi e Clorinda*. Considering the relationship between anger and a propensity for violence noted in Aristotle’s writings and also characteristic of *Seicento* thought, a connection between warlike musical elements and markers for high-intensity anger is logical.

Ex. V.3: Monteverdi and Busenello, *Incoronazione* I.9, mm. 88-99.

88 NERONE
La for - za, la for - za, la for - za, la for - za è leg - ge in pa - ce...

SENECA
La for - za, la for -

B.C.
...e spada, e spada in guerra... ...e bi - sognono non ha della ra - gione.

92
ra so - cendegli odi e turba il san - gue, turba il san - gue, la ra - gione, la ragione regge l'uo - mi - ni e gli de - i

⁵⁵ Busenello, *L'incoronazione di Poppea*, 22-23. Original text: “La forza è legge in pace...”

After two interruptions, Nerone still has not been able to complete his sentence, and a third entrance (again using repeated notes) is required. The phrase “and he has no need of reason” is set using repeated eighth notes on d’, falling to b only for the last notes, which are also eighth notes (see Ex. V.1-3).⁵⁶ Since Nerone cannot outwit his tutor, he resorts at last to speaking fastest in order to get the last word. Even this tactic fails, because Seneca joins in for “reason” (*la ragione*) and continues, perhaps fatally, to finish Nerone’s own sentence with “la ragione regge l’uomini e gli dèi,” also using equal eighth notes (mm. 97-99). In each volley, Seneca has succeeded in taking over Nerone’s arguments and his choices of musical style, turning both against the emperor for a consummate victory. Yet up to this point, Seneca’s vocal lines have maintained downward trajectories and descending gestures. This rising line using repeated pitches in equal eighth notes with an abrupt cadence may be taken as a final, decisive appropriation of Nerone’s own musical affect, but it could also indicate that at last, the tutor has himself become angry. The gradual accumulation of these flexible markers for anger leaves the interpretation of this line to the discretion of the performer portraying Seneca.

At this point (m. 100), the furious ruler completely loses his self-control and unleashes an entire page of irate recitative on his tutor (see Ex. V.4). This section represents the highest possible intensity of angry affect, which the music communicates through a combination of all the available textual and musical markers for this emotion. Nerone repeats himself, separating his words with quarter-rest pauses as his speech becomes fragmentary and confused: “You... me... you... you drive me to utter indignation.”⁵⁷ The *basso continuo* also rests, and moments like this one usually appear only in the most extreme expressions of emotion, such as the beginning

⁵⁶ Busenello, *L’incoronazione di Poppea*, 22-23. Original text: “...e bisogno non ha della ragione.”

⁵⁷ Busenello, *L’incoronazione di Poppea*, 22-23. Original text: “Tu... mi... tu... mi sforzi allo sdegno.”

of Ottavia's "A dio Roma" (*Incoronazione* III.7, a scene of extreme sorrow and confusion). In both cases, the character is so deeply lost in the grip of an affect that the *basso continuo* pauses along with the person who is seeking to regain self-control. Nerone regains self-possession just enough to begin a more cohesive phrase in m. 101. This one consists of markers such as triadic (even trumpet-like) leaps; repeated text (*allo sdegno*); and quickly-repeated sixteenth notes in both voice and *basso continuo*. The next phrase reverts to leaps of ascending fourths and rapidly accelerates from quarter notes to racing, continuous eighth notes. Monteverdi uses ascending fourths to build a melodic sequence rising from the initial e' in m. 104 to d' in m. 107, then leaping up to a high-tessitura note on g'', the highest note Nerone sings in the opera. Each step in the sequence combines a pitch level one step higher with another social entity that he will defy to achieve his own happiness ("public shame, the Senate, Ottavia, and the heavens and Hell"), and the phrase ends with a sudden, decisive cadence on C.⁵⁸ This phrase thus combines nearly every marker for anger: rhythmic acceleration, sequentially ascending pitches, extremely high tessitura, continuous small note values, leaping fourths, and an abrupt cadence.⁵⁹ In this ending section of the scene, the emperor's emotional outburst indicates the most extreme experience of anger imaginable in this repertoire: one in which a loss of self-control approaches madness, or *furore*. In the space of 115 measures, musical characteristics show that his affect has progressed from placid – or even cheerful and loving – to blind fury.

⁵⁸ Busenello, *L'incoronazione di Poppea*, 23. Original text: "[il] Popolo in onta, e del senato, e d'Ottavia, e del cielo [e dell'abisso]."

⁵⁹ Another scene that features characteristics of the *concitato genere* together with markers for anger is *Incoronazione* III.3. Iain Fenlon and Peter N. Miller identify this scene as containing *concitato* music in *The Song of the Soul*, 87. I find, however, that it combines warlike style and anger, and that the two musical styles are closely related enough to suggest that the *concitato* style coincides with high-intensity anger, which would naturally drive the character toward violence (i.e., vengeance, according to Aristotle). Nerone's condemnation of Drusilla combines driving, repeated notes with triadic outlines, leaps of a fourth, static harmonies, and quickly repeated notes in both voice and *basso continuo*. In this scene, he is both furious that his fiancée has been attacked and warlike in his desire for vengeance against her would-be murderer.

Ex. V.4: Monteverdi and Busenello, *Incoronazione I.9*, mm. 100-115.

100 NERONE
 Tu, mi, tu mi sfor-zo al-lo sde-gno, mi sfor-zo al-lo sde-gno al-lo sde-gno, al-lo sde-gno, al-lo sde-gno al-lo sde-gno:
 B.C. # # # # #

104
 al tuo di-spet-to e del Po-po-lo in on-ta e del Se-na-to e d'Ot-ta-via e del cie-lo e del-Ta-bis-so sian-si giu-ste ed in-giu-ste, sian-si
 B.C. #

111
 giu-ste ed in-giu-ste le mie vo-glie, og-gi, og-gi, og-gi Pop-pe-a sa-rà mia mo-glie, sa-rà mia mo-glie, sa-rà mia mo-glie.
 B.C.

The musical characteristics for angry emotions are remarkably consistent across the repertoire. Other *Seicento* operatic depictions of anger use similar musical indicators, including prominent use of elements drawn from the *stile concitato*.⁶⁰ Two brief case studies here will demonstrate the similarities in the depiction of this affect across the repertoire, while also offering examples of the more typical sudden onset of anger due to an immediate response to a strong negative stimulus. The first, from Cavalli's *Giasone*, demonstrates how quickly elements of this music can be introduced and the Aristotelian-influenced immediacy of reactions to dramatic situations.

In *Giasone* II.14, Isifile's anger is quickly aroused when she faces both rejection from Giasone and mockery from Medea. Early in this scene, Isifile approaches the pair in hopes of staking her prior claim on Giasone's affections and winning back the love of her children's father. Medea reacts with cruelty and prompts Isifile to respond with righteous indignation ("If in

⁶⁰ Manfred F. Bukofzer, *Music in the Baroque Era* (New York: Norton, 1947), 129.

mockery you honor me”), but both women (particularly Isifile) still use music that includes markers for happy love periodically to appeal directly to Giasone.⁶¹ When Medea’s own musical style escalates from lower-intensity disdain to anger, Isifile responds in kind. Medea’s attack begins in earnest with the words “and what a consummate queen you are, you thief and murderess. Ah, Madame, my lady, you are gracious, and your joke is amusing, but it is not right for you to harm others by it.”⁶² This section remains fairly neutral in terms of musical affect because the character is still engaging in mockery and seeks to maintain a calm demeanor, but it also introduces leaps of an ascending fourth (see Ex. V.5). Medea is demonstrating, as Accetto stated in *Della dissimulazione onesta*, that anger is the most difficult emotion to hide (see above).

Isifile’s response in mm. 155-60 betrays signs of increasing anger: “What joke are you imagining I make, importunate as you are, dishonest, arrogant, impertinent, brazen, insolent, and mad?”⁶³ In addition to textual epithets, the music contains leaping fourths and a rapid acceleration from quarter and eighth notes to predominantly sixteenth notes. Across this single sentence, acceleration in her declamatory pace communicates the rapid onset of fury. Medea and Giasone both respond dismissively, pretending to believe Isifile to be out of her senses. The slighted Isifile exits, ending the act with a furious parting statement: “Get back, wicked scoundrel” (*Indietro, ria canaglia*; see Ex. V.6). This section combines hints at *concitato* style (static bass with rapidly-repeated sixteenth notes in the voice) with signs for anger: triadic outlines, quick vocal pace, long stretches of sixteenth notes, extreme high tessitura (g’), quickly

⁶¹ Giacinto Andrea Cicognini, *Giasone* (Venice: Giacomo Batti, 1649), 89. Original text: “Se per scherzo m’onori...”

⁶² Cicognini, *Giasone*, 89. Original text: “...che compita Regina, della carne dell’huom ladra assassina. Ah signora, ah Madonna, gentil il vostro humor, vago lo scherzo, mà non convien pregiudicar al terzo.”

⁶³ Cicognini, *Giasone*, 89. Original text: “Quai scherzo sai sognando, importuna che sei, dishonesta, arrogante, impertimente, ardita, insolente, impazzita,”

repeated notes, and leaps (both of fourths and larger intervals such as octaves and sixths).⁶⁴ Yet at the same time, her thoughts are not disordered and her vocal statements are cohesive, not fragmentary. Her vocal lines begin in an extremely high tessitura, but fall smoothly in their melodic outlines. This illustrates the flexibility of these markers and their ability to generate highly individualized depictions. Unlike Nerone, who spirals out of control, the more virtuous Isifile experiences extreme anger but regains the self-control and dignity needed to moderate her speech as she exits.

Ex. V.5: Cavalli and Cicognini, *Giasone* II.(14 in libretto; 15 in score), mm. 144-59.

144 MEDEA

Che com - pi - ta Re - gi - na del - la car - ne dell'huom lad - ra, as - sa - si - na;

B.C.

148

ah, Si-gno-ra, ah, ma-do-na, gen-til, gen-til il vo-stro hu-mor, va-go lo scher-zo, mà non con-

B.C.

153 ISIFILE

vien pre-giu - di - car al ter - zo. Quai scher-zi vai so - gnan-do im-por-tu - na che se - i,

B.C.

157

dis-ho-ne-sta, ar-ro-gan - te, im-per - ti - nen - te, ar-di - ta, in - so - lente, im-paz - zi - ta.

B.C.

⁶⁴ Another scene featuring an angry depiction of Isifile is *Giasone* II.2, “Son disperata, sì, ma son regina.” This scene uses many of the same markers for anger and offers an effective example of immediate contrast in musical style in reaction to the character’s change in thought process: the preceding music depicts sorrow and suddenly shifts to anger at the words quoted above. Again, in this case, her anger is moderated by self-control and only a few markers for anger appear.

Ex. V.6: Cavalli and Cicognini, *Giasone* II.(14 in libretto; 15 in score), mm. 181-92.

181 ISIFILE
In-die-tro, in-die-tro, ria ca-na-glia, ar-re-star reg-gie mem-bra non è for-za che va-glia. An-cor, an-cor ten-

185
ta-te a-ni-me sce-le-ra-te, non sol le vo-stre for-ze mà d'E-re-bo i le-ga-mi spez-ze-rò, svel-le-rò, chi non te-me di

189
mor-te sà dei tar-ta-rei fon-di sba-rar le mu-ra è di-roc-car, è di-roc-car le por-te.

Cesti's *Orontea* also depicts moments of anger, and these share the textual and musical characteristics present in the above examples from Monteverdi and Cavalli. In *Orontea* II.3-5, Queen Orontea discovers that Giacinta has attempted to harm the painter Alidoro, with whom the queen is in love.⁶⁵ Orontea is instantly infuriated, and musical markers for anger first appear in the last line of II.3 ("Oh villain!"). This affect becomes fully evident in her first line of II.4: "How dare you restrain my vengeance?"⁶⁶ The sudden shock of her discovery and subsequent fury underscores the immediacy of emotional reaction in this pre-Cartesian repertoire. It also matches the textual characteristics of intense anger in Seicento depictions: Orontea first exclaims "Oh," then utters an epithet directed at Giacinta, who has wronged her. Her thoughts turn to vengeance as the libretto's stage directions in italics instruct that Orontea places her hand on her sword. She finally orders Giacinta out of her sight using very short, curt phrases of text

⁶⁵ The full text for this scene can be found in Giacinto Andrea Cicognini, *L'Orontea* (Venice: Steffano Curti, 1666), 32.

⁶⁶ Cicognini, *L'Orontea*, 32. Original text: "Come ardisci frenar le mie vendette."

(“Silence, silence, no more! You, get away from me, now”; see Ex. V.7a).⁶⁷ The scene continues over II.4-5 with a debate between the queen and her advisor Creonte, who accuses her of being in love with Alidoro, whose low social status makes him an inappropriate suitor for royalty.⁶⁸

In this group of scenes, the main character’s altercation with Giacinta and debate with Creonte feature accelerating vocal rhythms, repeated short note values, triadic outlines, and leaps of fourths (see Ex. V.7b and 7c). This scene closely parallels the dramatic situation of the Nerone-Seneca debate in *Incoronazione* I.9, and like that debate, this scene between a ruler and an advisor offers constant, fast-paced interaction that causes one character’s affect to rise in intensity. Here, each new statement from Creonte further agitates Orontea. In fact, Orontea echoes Nerone’s word choice in his line “You drive me to indignation” (*Mi sforzi allo sdegno*) in her own protest against her counselor: “Your insane words ignite my indignation” (*M’accende a sdegno il tuo parlar insano*).⁶⁹ In Orontea’s vocal line, as the rhythm accelerates, the lengths of rests between statements diminish to enhance the accumulating forward momentum (mm. 25-26, see Ex. V.7c). A sequence in both text (rhetorically) and music (melodically) on the words “I do not love him, I never loved him, I will never love him” in mm. 25-26 also underscores the intensification of her affect toward the end of this scene.⁷⁰

⁶⁷ Cicognini, *L’Orontea*, 32. Original text: “Da me parti tù.”

⁶⁸ Alidoro is in fact born of royal blood and a worthy suitor for Queen Orontea, but this fact is revealed much later in the opera’s plot.

⁶⁹ Cicognini, *L’Orontea*, 32.

⁷⁰ Cicognini, *L’Orontea*, 32. Original text: “Non amo, non amai, non amerò.”

Ex. V.7: Cesti and Cicognini, *Orontea* II.3-5: Orontea's angry vocal statements.⁷¹

- a) *Orontea* II.4, mm. 34-35: "Silence, silence, no more! You, get away from me, now!" (to Giacinta)

34 ORONTEA
Ta - ci, ta - ci, non più Da me par - ti - ti tu.
B.C.

- b) *Orontea* II.5, m. 1: "Are you truly that arrogant?" (to Creonte)

1 ORONTEA
Co - si ar - ro - gan - te se - i?
B.C.

- c) *Orontea* II.5, mm. 21-26: "Your insane words ignite my indignation" and "I do not love him, I never loved him, I will never love him." (to Creonte, who interjects "Truth is the parent of hatred.")

21 ORONTEA
M'ac - cen - de a sde - gno il tuo par - lar in - sa - no. Non a - mo, non a mai, non a - me - rò.
CREONTE
Ge - ni - tri - ce dell' o - dio è ve - ri - ta - de.
B.C.

Before closing this discussion of anger, a few additional case studies of similar scenes will help to demonstrate the range of this affect and to further refine the overlapping characteristics of anger and *concitato* music, as well as differences between them. *Incoronazione* offers several opportunities to observe different characters experiencing anger. One depiction is particularly useful and striking because of its sudden onset. The scene analysis of Ottavia's "Disprezzata regina" (*Incoronazione* I.5) that appears in Chapter X focuses primarily on affects related to the painful emotions of sorrow and suffering, but in the final section beginning at

⁷¹ These musical examples are drawn from Antonio Cesti, *Orontea*, ed. William Holmes, *The Wellesley Edition* 11 (Wellesley, MA: Wellesley College, 1973), 115-17.

“Destin, se stai lassù,” the empress’s self-pity drives her to attack Giove directly. She accuses the god of negligence and of tolerating injustice, because he has failed to control her husband Nerone and neglected to punish him for his wrongdoing (in abandoning her for Poppea). This section lasts for ten measures (mm. 67-77, see Ex. V.8) and is stylistically differentiated from the preceding and following sections.

Ex. V.8: Monteverdi and Busenello, *Incoronazione I.5*, mm. 67-80.⁷²

67 OTTAVIA

ri. Des - tin, des-tin, se stai las - sù, Gio-ve as-col-ta-mi tu, Se per pu-nir Ne - ro-ne Ful - mi-ni, ful -

B.C.

72

- mi-ni, ful - mi-ni, ful-mi-ni, ful-mi-ni tu non ha - i, d'im-po-ten -

B.C.

75

- za t'ac-cu-so, D'in-giu-sti-zia t'in - col-po. Ahi, tra-pas-so trop - p'ol-tre e me ne pen - to,

B.C.

Markers for anger appear from the first note of the section (repeated ascending fourth leaps, rests in both voice and *basso continuo* that break up the vocal phrase, and repeated sixteenth notes). Immediately after she blasphemes against Giove (“Of weakness I accuse you, with injustice I charge you”), she realizes her sin and the musical style shifts immediately to a sorrowful affect (suddenly lowered notes in voice and *continuo*, vocal lines falling in pitch, with suspensions

⁷² Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze et al., 37-38.

beginning in m. 77).⁷³ This short passage contains markers for anger, but none for *concitato* singing; the quickly repeated notes are not sufficiently prominent, nor do they appear in the *basso continuo* or approach the galloping, warlike sounds present in *Il combattimento*. Ottavia's affect is not warlike; it is simply angry, and her violent thoughts of revenge occur elsewhere in this scene.

Ottavia's scene highlights the features of anger that are separate from those of *concitato* style and the initial scene study in this chapter (*Incoronazione* I.9, Nerone and Seneca) displays a blend of characteristics from both. A final case study that features *concitato* singing without anger (*Incoronazione* I.4) clarifies the relationship between anger and this warlike style. In this scene, Poppea's joyful (even recklessly so) anticipation of her married life with Nero contrasts with Arnalta's words of warning: her mistress is not married to the emperor yet, and may never be. Repeated interjections from Arnalta break up aria-like sections for Poppea, complete with ritornelli to match her confident, joyful singing on the words "No, I fear no obstacle. Love and Fortune fight by my side."⁷⁴ Each statement from Poppea is slightly more energetic, because every warning from her nurse goads her to stronger, more definite musical realization of these words, though not to anger; her joyful affect is stable throughout, if possibly increasing in intensity. Her music contains markers for happiness such as stepwise motion and rising sequences (see Chapter VI).

Several scholars have rightly identified Poppea's final repetition of these words as an example of *concitato* style (see Ex. V.9).⁷⁵ The first characteristics begin to appear in m. 221 as

⁷³ Busenello, *L'incoronazione di Poppea*, 17. Original text: "D'impotenza t'accuso, d'ingiustizia t'incolpo."

⁷⁴ Busenello, *L'incoronazione di Poppea*, 16. Original text: "La calma è profezia delle tempeste."

⁷⁵ Fenlon and Miller, *The Song of the Soul*, 61-62.

Arnalta warns that “calmness is but a warning that storms are approaching.”⁷⁶ The *basso continuo* begins playing quickly repeated notes in a galloping rhythm, moving together with the singer. Arnalta’s vocal line also outlines triads, and this combination of *concitato* bass rhythm with angry broken triad outlines and dramatically increasing rate of speech in the vocal line suggests that Arnalta is in fact becoming annoyed at her young mistress’s unwillingness to listen to reason. This suspicion is confirmed in Arnalta’s exit music “You must be mad” (*Ben sei pazza*) in m. 241. Poppea’s response to her nurse’s introduction of *concitato* style (and suggestion of anger) is a continuation of warlike rhythms in m. 227. As if riding into battle with Amor and Fortuna at her side, Poppea repeats “I do not fear, I do not fear, no” (*Non temo, non temo, no*) in driving rhythms on repeated notes at increasingly high pitch levels, rising to g’ in m. 230. The *basso continuo* moves almost exclusively with the singer like a trusty steed. When coupled with a quick tempo (in 3/1 time), these characteristics identify Poppea’s response as unmistakably *concitato*, but she is clearly not angry; her emotional state is exuberant, confident, or even triumphant. Despite brief falling thirds in m. 234 and m. 236, triadic outlines are not prominent in this section. Rising leaps of a fourth are also conspicuously absent. Monteverdi here borrows elements of the *concitato* style, which Arnalta had introduced during her own angry statement, to communicate Poppea’s metaphorical determination to fight alongside Fortune and Love for Nerone’s hand—and to enjoy doing so.

⁷⁶ Fenlon and Miller, *The Song of the Soul*, 61-62.

Ex. V.9: Monteverdi and Busenello, *Incoronazione I.4*, mm. 227-40.⁷⁷

227 POPPEA

Non te - mo, non te - mo no, non te - mo, non te - mo

B.C.

231

no di no - ia al - cu - na: per me gue-reg-gia, gue-reg - gia A - mor,

B.C.

#

236

per me gue - reg - gia, gue - reg - gia A - mor e la For -

B.C.

238

tu - na, e la For - tu - na.

B.C.

The case studies above illustrate the particularly close relationship between Aristotle's view of anger as presented in the *Rhetoric* II and *Seicento* thinkers' depictions of this emotion. Monteverdi's own explanation of his approach to composing in a style appropriate to warlike texts also becomes especially relevant in this context when we consider the associations between anger and the predilection of anger to impel the subject to violent action. The markers that appear in the case studies from Monteverdi's, Cavalli's, and Cesti's operas above also characterize angry text and music in the works of the other opera creators included in this study, and these include quick vocal declamation, rhythmic acceleration, ascending melodic lines, extremely high tessitura, continuous small note values, leaping fourths, fragmentary phrases, and abrupt cadences. The pool of musical markers remains consistent across character demographics

⁷⁷ Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze et al., 35.

of age and social class—the servant Valletto uses markers drawn from this list of possibilities when he is angry, just as the queens analyzed above do—but in every case, the situational “three heads” of anger produce an individualized depiction of the character’s reaction through the composer’s flexible selection and combination of markers on a line-by-line basis to communicate variable intensities of emotion.

CHAPTER VI

SPERANZA, ALLEGREZZA, FELICITÀ, LETIZIA, GIUBILO: DEPICTIONS OF JOYFUL EMOTIONS

Aristotle and *Seicento* thinkers alike recognized a range of positive emotions beginning with calm contentment (lowest intensity) and extending to overt exultation (highest intensity). Across this spectrum, the causal threads connecting positive feelings with their stimuli are clearly named and consistent in Aristotle's writings: both the absence of pain and the presence of needed or desired commodities (tangible or intangible) will produce some degree of joy.¹ In Venetian opera, these conditions can produce a wide variety of scenes depicting shades of positive affect such as contentment, hope, joy, and exultation. Dramatic incidents that give rise to positive emotions in this repertoire include the contemplation of future success, happy reunions between friends, and receiving good news, among many other possibilities.

The musical markers that convey affect across the positive emotional spectrum are remarkably uniform and vary in accordance with intensity. As usual, the lowest-intensity emotions receive the most speech-like music (narrower vocal range, widely varied rhythms/note durations, and little or no local repetition of musical material), though they may occur in either aria or recitative. Even at this low level of intensity, general markers include stepwise motion, continuous vocal phrasing (i.e., few to no rests within semantic units), and regular harmonic rhythms. The highest-intensity affects often begin suddenly upon receiving good news or a desired object, and the music for such situations is usually more songlike (regular rhythms, more repetition of musical material, wider vocal range) and occasionally depicts the character in the act of genuinely singing (rather than speaking). These moments of diegetic music are unusual,

¹ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, Vol. 193 of Loeb Classical Library (Cambridge, MA: Harvard University Press, 2014), 47-49.

and sometimes merit commentary from other characters.² Markers for high-intensity joy include rapid text repetition (on the part of the librettist or the composer); sudden or brief shifts to triple-time aria style; written-out scalar ornamental passages, and the use of a particular cadential formula (particularly at the end of a section of this elevated affect).³

Joyful Emotions According to Aristotle

The joyful music of Venetian opera reveals a system of close musical relationships between what seems today to be a variety of emotional experiences. The root of these similarities lies in the vague nature of positive feelings in Aristotle's writings. For him, emotions in general stem from a basic dichotomy of pain and pleasure.⁴ Happy feelings occur, when pain is absent, as the result of situations in which desire is gratified: "all men rejoice when what they desire comes to pass."⁵ Many different types of pleasurable emotions may arise in response to different experiences, and we give these names such as hope, joy, satisfaction, rejoicing, etc. A more specific definition appears in the *Rhetoric I* that adds a moral component to happiness and takes

² For example, in *Incoronazione* I.10, Poppea sings "Love, pilot my hopes safely to harbor. Make me the wife of my king!" in a section rife with markers for low-intensity joy and in aria style, despite the lack of a closed form. I interpret this scene as depicting hope: pleasure derived from confidently imagining a desired future event. We can be certain that Poppea sings rather than speaks, for Arnalta responds: "As always, you go around singing (*canzoneggiando*) about this hoped-for marriage!" Also, it may be necessary to note here that I consider most of Poppea's music with text about love to be communicating happiness rather than love, except where her music includes markers for love because she is trying to simulate genuine love in order to manipulate Nerone (see Chapter Eight).

³ Silke Leopold rightly identifies a brief, hidden shift to triple meter (for a single phrase) in the "Lamento d'Arianna" as an indicator that she is imagining Teseo's happiness in the midst of her own sorrow. Silke Leopold, *Monteverdi: Music in Transition*, trans. Anne Smith (Oxford: Clarendon Press, 1991), 133. In this instance, Leopold has correctly identified an example of a widespread marker for intense happiness, and in her recriminations, it makes sense that Arianna would exaggerate Teseo's happiness through the use of this marker for strong joy.

⁴ Aristotle's clearest—but also shortest—definition of emotion appears in the *Ethics*: "By the emotions, I mean desire, anger, fear, confidence, envy, joy, friendship, hatred, longing, jealousy, pity; and generally those states of consciousness which are accompanied by pleasure or pain." Aristotle, *Art of Rhetoric*, trans. H. Rackham, Vol. 73 of Loeb Classical Library (Cambridge, MA: Harvard University Press, 2014), 87. 1105b21. For a more detailed discussion of the concept of emotion in Aristotle as it pertains to *Seicento* thought, see Chapter Three.

⁵ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 193.

the form of a list of related situations: it is “well-being combined with virtue, or independence of life, or the life that is most agreeable combined with security, or the abundance of possessions and slaves, combined with power to protect and make use of them; for nearly all men admit that one or more of these things constitutes happiness.”⁶ Aristotle then proceeds to name possessions and qualities that are the “component parts” of happiness, any of which can give rise to positive feelings if the subject also has the means to protect and use them, ranging from the moral (virtue, good reputation) to the physical (health, strength, athletic fitness, beauty) to the tangible (material wealth, children).⁷ He defines each of these qualities and possessions in turn, reiterating both the moral dimension of happiness and the requirement that the subject be capable of freely and independently using them, not just possessing them.

Aristotle’s range of joyful emotion reaches the extreme high of rejoicing, but passages that describe the lowest-intensity emotions are more useful in refining the possible causes for happiness. His description of calmness, which he designates as the opposite of anger, names several positive emotions with varying intensities, according to the situations that might produce each one. Festive or relaxation-oriented activities such as play, sports, feasting, and celebrating success or abundance all produce the opposite of anger, which could be called “mildness” (as in Freese’s translation) or calm.⁸ Yet the situations that Aristotle assigns here as causes for calmness clarify that it is not a neutral emotion, but a low-intensity positive emotion.

⁶ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 47-49.

⁷ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 49.

⁸ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 193.

Another lower-intensity positive affect, hope, helps to clarify the moral implications of happiness. Aristotle describes “virtuous hope” as one of the opposites to anger, thus naming hope as a positive emotion as well as qualifying it with a situational basis that is morally charged.⁹

Joyful Emotions According to *Seicento* Aristotelians

Like Aristotle’s description, Cesare Ripa’s many separate entries for happy emotions reflect a range of intensities tied to different situations. On the lower-intensity end of the spectrum, Ripa’s several entries for *Contento* correspond to Aristotle’s calm or mild emotion (the opposite or absence of anger). The descriptions of *Contento* echo Aristotle’s definition of happiness at its most basic as the possession of good things and the ability to use them:

A young person, sumptuously dressed and wearing a sword; he will have jewels and feathers decorating his head and a mirror in his right hand; in his left he will have a purse full of money and jewels resting against his thigh./The contentment one may enjoy in this life, and upon which happiness depends, is born principally from the knowledge that one possesses good things, for whoever does not have that which he desires (though he may be exalted in status) cannot feel contentment [...] But one depicts the image of contentment [as] looking at himself in the mirror, and thus contemplating and enjoying the knowledge of being rich, beautiful, physically great, and great in spirit, as well as being able to view his money and rich clothing.¹⁰

Like Aristotle, Ripa describes a person who has attained that which he or she desires; is physically strong and materially wealthy; and is secure in the ability to preserve and use these attributes (thus able to enjoy them). He also recognizes contentment and happiness as different, but related, shades of emotion distinguished by their intensity. Ripa also takes over Aristotle’s

⁹ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 193.

¹⁰ Ripa, *Iconologia*, 87-88. Original text: “Un giovane pomposamente vestito, con spade a lato, haurà gioie, e penne per ornamento della testa, e nella destra mano uno specchio, e con la sinistra un bacile d’argento, appoggiato alla coscia, il quale sarà pieno di monete, e gioie./Il contento, dal quale pende quel poco di felicità, che si gode in questa vita, nasce principalmen[t]e dalla cognitione del bene posseduto, perche, chi non conosce il proprio bene (ancorche sia grandissimo) non ne può sentire contento, e così restano li suoi meriti fraudati dentro di se stesso./Però si dipinge l’image del contento, che guarda se medesima nello specchio, e così si contempla, e si gode ricca, bella, e pomposa di corpo, e d’anima, ilche dimostrano le monete, ed i vestimenti.”

definition in explaining stronger positive emotions under the headings of *Allegrezza*, *Letitia*, *Giubilo*, and *Felicitas publica*. *Allegrezza* derives from the awareness (via the senses) of stimuli that may be internal or external: “the pleasure of something particularly good that one contemplates internally, or experiences extrinsically through the senses from nature or some event.”¹¹

For the physical characteristics of happiness, Ripa again appeals to Aristotle’s writings: “[The young woman representing *Allegrezza*] will have a full brow, broad, and smooth as Aristotle states in the *Physiognomy* 6.”¹² The higher-intensity *Felicità* also follows Aristotle’s description: “A woman, seated in a beautiful throne, in her right hand holding the caduceus [the winged staff of Hermes], and in her left a cornucopia filled with fruit, bedecked in flowers. Happiness is the repose the soul derives from some desirable and wished-for thing fully attained, but it is depicted seated with the caduceus as a sign of peace and wisdom.”¹³ Later in this entry, Aristotle’s other situational component, virtue, also appears: “The caduceus represents virtue, and the cornucopia represents wealth, but the happy ones among us are those who have enough material things to provide for the necessities of the body, and are also virtuous enough to meet the demands of the soul.”¹⁴

¹¹ Ripa, *Iconologia*, 12. Original text: “Allegrezza è passion d’animo volto al piacere di cosa che intrinsecamente contempli sopranaturalmente, ò che gli siano portate estrinsecamente dal senso per natura, ò per accidente.”

¹² Ripa, *Iconologia*, 12. The *Physiognomy*, or *Physiognomonica*, is a document from Aristotle’s time; its true authorship is unknown, but it was long attributed to Aristotle and passages refer to sections of Aristotle’s known works. A translated and edited version is available as Sabine Vogt, ed. and trans., *Physiognomonica* (Berlin: Akademie Verlag, 1999).

¹³ Ripa, *Iconologia*, 154. Original text: “Donna, che siede in un bel seggio regale, nella destramano tiene il Caduceo, e nella sinistra il cornucopia pieno di frutti, et inghirlandata di fiori. La felicità è un riposo dell’animo in un bene sommamente conosciuto, e desiderato, e desiderabile, però si dipinge à sedere, col caduceo in segno di pace, e di sapienza.”

¹⁴ Ripa, *Iconologia*, 154. Original text: “...significa ancora il caduceo la virtù, ed il cornucopia la ricchezza, però felici sono trà di noi coloro, che hanno tanti beni temporali, che possono provvedere alle necessità del corpo, e tanto virtuosi, che possono alleggerir quelle dell’anima.”

Ripa's entries for Laughter are also useful, as they contain connections with the writings of both Aristotle and Ripa's *Seicento* contemporaries.¹⁵ Ripa includes three separate entries on this topic, and each reflects a different focus. The first and most detailed of these repeatedly mentions fields of flowers; the author here alludes to material that also appears in Emanuele Tesauro's *Il cannocchiale aristotelico*.¹⁶ Ripa states that laughter is "a young man, absent-minded, dressed in a variety of colors, in the middle of a green and blossoming field."¹⁷ The explanation for these metaphorical characteristics is that "we sometimes say that the Fields laugh when they are green and lush, and when the flowers open [thereon]."¹⁸ This image is an example of the *Seicento* Aristotelian witticisms known as *acutezze* or *argutezze* (among other names), and it is the same one that the Aristotelian Tesauro uses to teach the skill of devising these figurative images, which both delight and enlighten the reader.¹⁹ This entry also explains the causal connection between happiness and laughter, for "laughter is the son of happiness."²⁰ Ripa's brief third entry on *Riso* also contains an Aristotelian connection, as he cites the *Poetics* while

¹⁵ Ripa, *Iconologia*, 437.

¹⁶ Emanuele Tesauro, *Il cannocchiale aristotelico, o sia Idea dell'arguta et ingeniosa elocutione che serve à tutta l'Arte oratoria, lapidaria; et simbolica Esaminata co' Principii del divino Aristotele* (Turin: Sinibaldo, 1654).

¹⁷ Ripa, *Iconologia*, 437. Original text for the full entry: "*Riso*. Giovane, vago, vestito di varii colori, in mezzo d'un verde, e fiorito prato, in capo haverà una ghirlanda di rose, le quali comincino ad aprirsi. / Il Riso è figliuolo dell'allegrezza, ed è uno spargimento di spiriti sottili mossi nel diaframma per cagione della maraviglia, che prendono li sensi mezzani. / Si dipinge il Riso giovane perche all'età più giovenile, e più tenera, più facilmente si comporta il riso, il quale nasce in gran parte dall'allegrezza; però si dipinge giovane, e bello. / I Prati si suol dire, che ridono quando verdeggiano, ed i fiori quando si aprono, però ambedue convengono à questa figura."

¹⁸ Ripa, *Iconologia*, 437.

¹⁹ Tesauro, *Il cannocchiale aristotelico*, 267. Original text for Tesauro's explanation of this metaphor: "...ci fa travedere in una sola parola più di un'obietto. Percioche se tu di, *Prata AMOENA SUNT*: altro non mi rappresenti che il *Verdeggiar* de' Prati. Ma se tu dirai, *Prata RIDENT*: tu mi farai (come dissi) veder la Terra essere un *Huomo animato*: il prato esser la *Faccia*: l'Amenità il *Riso lieto*. Talche in una paroletta transpaiono tutte queste Notioni di Generi differenti, *Terra, Prato, Amenità Huomo, Anima, Riso, Letitia*. Et reciprocamente, con veloce tragitto osservo nella *faccia humana* le Notioni de' *prati*: e tutte le proportioni che passano fra queste & quelle, da me altra volta non osservate. Et questo è quel veloce & facile insegnamento da cui ci nasce il diletto..."

²⁰ Ripa, *Iconologia*, 437.

remarking that observing things that are ugly, indecorous, or otherwise distorted (like a beautiful youth wearing a monstrous mask over his face) can be a cause of laughter.²¹

Other *Seicento* authors seldom expounded on the nature or causes of happiness and hope, but the existing descriptions predictably focus on the situation as well as the causal relationship between action and affect. In the *Incogniti* authors' *Bizzarie accademiche*, for example, the description of hope shows this affect to be causally linked with action: the hope that we may attain some desired object is what spurs humans to act.²² The unattributed essay "On Hope" explains that without the belief that they will gain what they desire through their actions, humans would not bother to pursue any undertaking necessary to society, such as business, war, or justice.²³ Thus hope, the joyful anticipation of specific good things to come, drives people to act in order to bring about the hoped-for outcome and procure the desired rewards, and this action in turn produces the necessary conditions for happiness.

Aristotle's ancillary focus on virtuous characteristics and situations as requirements for happiness and hope is slightly problematic in the context of *Seicento* opera and appears to take on less importance. The concept of virtue is not one that translates easily from Aristotle's writings to those of the *Incogniti*. The libertine leanings and somewhat unconventional moral system of the *Incogniti*, which derived partly from the influence of professors at Padua such as Cesare Cremonini, are well documented both in these authors' own writings and in secondary

²¹ Ripa, *Iconologia*, 437. Original text: "Riso. Un Giovane, allegro, e bello: terrà in una mano una Maschera con la faccia distorta, e brutta, peche il brutto, e l'indecente, è senza decoro, come disse Aristotile nella Poetica dà materia di riso, e vi sarà un motto. *Amara risu tempera.*"

²² Gio. Francesco Loredano, *Bizzarie accademiche* (Cremona: Belpieri, 1640), 250-51.

²³ Loredano, *Bizzarie accademiche*, 250-51. Original text: "E se dall'attioni humane fosse relegata la Speranza il Mondo sarebbe in maggior confusione, che non era nel Chaos. S'intermetterebbero i negozi, e tutte l'operationi, e l'otio sarebbe il Sepolcro del Mondo. La Speranza muove i Soldati, i Mercanti, i Giudici, ne v'è cosa, che lasci perdere, ò inlanguidire dalla negligenza."

literature.²⁴ Not all opera characters who experience hope behave morally—Poppea, Nero, and Medea certainly do not at times—and thus Aristotle’s description is better taken as a specific type of hope that *Seicento* librettists and composers celebrated as moral, whether or not those hopes were realized. Nevertheless, Ripa’s description of *speranza divina* concords with Aristotle’s happiness in that it describes the hope of the virtuous as the firm expectation of wonderful things to come.²⁵ Thus, several scenes of hopeful positive emotions are included in the musical analysis for this chapter, and these contain both textual and musical markers for low-intensity positive emotion, though the characters involved represent various perspectives on virtue.

With regard to stronger happiness and its dependence on material or intangible goods, Bernardino Pino da Cagli, an etiquette-manual author who lived at the end of the sixteenth century and whose works were published in Venice in the early seventeenth century, includes a humorous scene in his *Gli affetti: Ragionamenti famigliari*.²⁶ In this brief scene, a young Roman nobleman named Calidoro bemoans the changes in his life since he and his wife entered into a legal battle. Calidoro observes how the same stimulus can result in very different emotional reactions depending on the situational context. When he was courting his wife, he had rejoiced to see a servant approaching him with a letter, certain that it was a love note from his beloved Elisa; but now, such missives bring him misery, for he can be sure they are lawyers’ bills and summons

²⁴ Edward Muir, “Why Venice? Venetian Society and the Success of Early Opera,” *Journal of Interdisciplinary History* 36 (2006): 341. Muir draws information on libertinistic views and on Cremonini’s influence from contemporary publications such as Girolamo Brusoni [aka Iacopo Gaddi], *Le glorie de gli Incogniti* (Venice, 1647) as well as secondary literature such as Giorgio Spini, *Ricerca dei libertini: La teoria dell’impostura delle religioni nel Seicento italiano* (Florence, 1983), 155. Muir here describes Cremonini’s moral philosophy as advocating embracing and celebrating physical pleasure, rather than denying or suppressing desires.

²⁵ Ripa, *Iconologia*, 471. Original text: “...e questa speranza non è altro, come dice S. Girolamo nella 5. Epistola, che una aspettazione della [sic] cose, delle quale habbiamo fede.”

²⁶ Bernardino Pino da Cagli, *Gli affetti: Ragionamenti famigliari* (Venice: Michele Bombelli, 1604), f.7v.

to appear in the courts.²⁷ Calidoro then sees a young boy named Eridio running toward him, and this is a special situation: he becomes cheerful, because he has sent the boy to pay his lawyer and anticipates that the lawyer will have sent the boy back to him with good news. When the boy instead returns an insolent response and demands a tip, Calidoro and his friend Domitio ask how the lawyer reacted when the boy carried out his errand. Eridio responds: “He got quite cheerful when I held out my hand to give him the coins, but *after* he counted them, he did not seem quite so happy as he had been *before* he had counted them. If you are asking me, I would say he would have liked there to have been more of them!”²⁸ Here, even Pino’s insolent young servant understands that the lawyer’s positive emotional reaction was directly related to the material goods he was receiving, as was the sudden change to a negative reaction.

Representations of happiness in libretti closely correspond with those in the prose literature described above. When characters acquire the objects of their desire, they often react with jubilation by naming that object or personified Fortune, frequently with the exclamation “O.” Ulisse and Telemaco, for example, use the former of these textual approaches to express their delight when they are reunited in *Ritorno* II.7: “TELE. O longed-for Father, glorious parent. ULIS. O desired Son, sweet token of [your parents’] love.”²⁹ Alidoro uses the latter in *Orontea* II.18, when after discovering a love letter from Orontea, he addresses an aria to Fortune; he also

²⁷ da Cagli, *Gli affetti: Ragionamenti famigliari*, f.7v. Original text: “...ogni polizino, che mi si presentava, mi pareva uno avviso di qualche suo favore; hora ch’io sono in lite, ogni lettera che mi si rende, mi pare un monitorio, ò una citatione per comparire in giuditio.” Using this sentence as a model, Calidoro then lists several other parallel situations contrasting his previous joyful reactions with his current miserable ones.

²⁸ da Cagli, *Gli affetti: Ragionamenti famigliari*, f.8v. Original text: “Si rallegrò tutto quando io stesi la mano, per darli, ma quando egli hebbe contì, i danari, che’l patrone li mandava, non istava sì allegro, come prima: io per me credo che n’havrebbe voluto più.” Bernardino

²⁹ Giacomo Badoaro, *Il ritorno d’Ulisse in patria*, ed. Dario Zanotti, *Librettidopera.it* 173, <http://www.librettidopera.it/zpdf/ritulipa.pdf>, 25. Original text: “O Padre sospirato, genitor glorioso. ULIS. O Figlio desiato, pegno dolce amoroso.”

names the specific cause of his joy: “I fell asleep a beggar, and I awaken as a king.”³⁰ These textual markers aid in the process of identifying passages of happy or hopeful text in libretti, and the presence of exclamations helps to distinguish between lower-intensity emotions such as calm or hope and high-intensity jubilation. These levels of intensity then correspond to different concentrations and combinations of musical markers, such as when extreme joy leads characters to break into song punctuated with exclamations. Throughout, characters tend to name the cause of their happiness, reinforcing their basis in an Aristotelian philosophy of emotion.

Joyful Emotions in *Seicento* Operatic Music

Scenes depicting happiness employ a particularly consistent set of musical markers, suggesting a strong unspoken consensus or convention among *Seicento* opera creators about the nature of positive emotion and the means for expressing it. Across different situations and intensities, these generic markers include conjunct melodic shapes; long, continuous phrases; and relatively even harmonic rhythms (including in recitative). In the case of happiness, the particularly Aristotelian sensitivity to the dramatic cause of emotion is most clearly present in the wide variety of intensities to which different happy situations give rise. The flexible use of markers can then serve the composer’s needs in depicting characterization as well as specific levels of emotion.

The case studies below all examine musical expressions of hope, joy, or celebration, which are arranged in order of increasing intensity. These scenes illustrate the continuity of the basic markers for happiness across all of the selected scenes while also demonstrating the ways that composers indicate different intensities through the addition of more—or more specific—

³⁰ Giacinto Andrea Cicognini, *L’Orontea* (Venice: Steffano Curti, 1666), 46. Original text: “Fissa il chiodo, ò Fortuna:/Così mi basta, e non aspiro à meglio,/M’adormentai mendico,/e Rè mi sveglio.”

markers. The added markers for very high intensity include repetition of words or short phrase and sudden shifts into short sections of triple-time aria style.³¹ Some scenes of extremely high positive affect, such as overt celebration, also use written-out ornamental melismas (often on an exclamatory word) or a specific cadential formula (see below). An increase in the number of these markers present, or an increase in the prominence or concentration of these markers, coincides with increasingly higher intensity in that semantic unit.

The simplest and most widespread characteristic of joyful music is conjunct motion. Both recitative and aria sections depicting happiness tend to use meandering, stepwise melodic shapes with very few leaps of any kind. Most leaps in the vocal line are thirds, and these frequently end phrases. Larger leaps generally appear only in the context of melodic sequences in which they are required to facilitate repetition of a conjunct melodic line as the sequence ascends or descends in pitch. In particular, this preference for stepwise motion contrasts with the more jagged melodic shapes that occur most frequently in scenes depicting negative emotions such as annoyance, anger, and fury, where many leaps of fourths and fifths occur (see Chapter V). Furthermore, it is likely that composers were aware of this musical choice for happy moments, considering that Giovanni Battista Doni's *Trattato della musica scenica* specifically recommends the use of conjunct motion with occasional leaps of thirds for positive feelings, particularly in ascending melodic lines: "movement by steps or small intervals makes the melody soft and gentle," and "certain modulations in ascending steps and imitative in movement are good for expressing happy ideas."³² These characteristics appear frequently in scenes of happiness, either alone, as part of rising sequences, or as part of arch-shaped melodic lines.

³¹ The highest intensity musical characteristics are easy to identify in that they appear consistently in the scenes with the strongest levels of affective expression already present in the text.

³² Giovanni Battista Doni, *Trattato della musica scenica*, in *Lyra barberina: De' trattati di musica, tomo secondo*, ed. Anton Francesco Gori (Florence: Stamperia Imperiale, 1763; reprint, Bologna: Forni, 1974), 79 and 82. This

Together with conjunct motion, two further characteristics emerge as general markers for positive emotion in this music: regular harmonic rhythm (in both aria and recitative) and long, continuous phrases unbroken by rests. The former creates a degree of regularity, even in recitative sections, that suggests the character feels safe and at ease, thus satisfying the first Aristotelian requirement for happiness: the absence of pain. The latter also communicates a feeling of security, and the few instances of rests interrupting the vocal line within a textual semantic unit in the scenes below are easily identified as exceptions. For example, they are sometimes moments of written-out laughter, and thus, different forms of physical/vocal expressions of the character's emotion. Both regular harmonic rhythm and continuous phrasing further enhance the smoothness of the conjunct melodic line and produce a sense of soothing musical continuity, while still permitting a range of emotions to emerge through the use of the additional characteristics for high intensity (listed below) when applicable, along with more usual means of varying the musical character, including harmonic shifts and tempo changes.

Giasone's amused reaction to Medea's deception in *Giasone* I.11 demonstrates a lighthearted, low-intensity positive reaction—comparable to the Aristotelian positive feeling of calm—and offers the basic characteristics common to scenes of happy emotion without the added markers that would indicate higher intensity. At this point in the plot, Medea has been Giasone's lover for some time (even conceiving and giving birth to twin children), but has met him only under cover of darkness, keeping her identity carefully hidden. Medea has informed Giasone that she knows the name of his mysterious lady, and Giasone has promised to wed the unknown woman if Medea will reveal the secret. This apparently serious set of circumstances yields a surprisingly lighthearted moment in the opera when, as a test, Medea presents him with

passage is translated in Paolo Fabbri, "Metrical and Formal Organization," in *Opera in Theory and Practice, Image and Myth*, edited by Lorenzo Bianconi and Giorgio Pestelli (Chicago: University of Chicago Press, 1998, 158.

his lover: Delfa, Medea's elderly nurse. Having previously noted his masked lady's youthfulness, Giasone is not fooled for a moment, and he cannot contain his amusement at Medea's trick.

The dramatic intensity of this scene is not high, despite its written-out depiction of laughter. Giasone is not overjoyed or exultant. He merely chuckles at Medea's absurd suggestion for a moment before he returns to the serious business at hand. Thus, his two statements in response to Medea contain only the basic musical markers for positive emotion: stepwise motion; long, continuous phrases; and even harmonic rhythm (see Ex. VI.1). The audience is informed that Giasone is amused even before he sings, because as he laughs (silently or at least freely, with no musical notation or stage direction included in the score at this point), Medea reprimands him: "You laugh? Still you laugh, traitor?" (*Tu ridi? ancor tu ridi?*)³³ His first two lines each begin with a short phrase in which he regains control of himself: "My queen, I understand [the joke]" (*Regina, intendo, intendo*, mm. 26-27) and "Restrain these accusations" (*Frena questi rigori*, mm. 37-38). These brief interjections, which express a mixture of surprise and happiness, do not perfectly match the musical style for happiness: they contain melodic leaps and are set apart harmonically as very short, self-contained phrases. These extremely short semantic units instead depict Giasone's surprise.

In contrast, the continuations of each of these lines contain the three expected markers as Giasone reveals that he is amused by Medea's test: "a delightful joke indeed; but do as you please, for I know these pleasantries demonstrate your affection for me" (beginning *leggiadro scherzo*, mm. 28-34) and "I indeed gathered the roses of Love in darkness, but by their touch and scent I knew them to be whole and dewy" (beginning *Io ben frà l'ombra*, mm. 39). This text is

³³ The Italian text here is drawn from the published libretto: Giacinto Andrea Cicognini, *Giasone* (Florence: Giovanni Batista Fiorillo, 1656), I.12 (no pagination).

set using continuous phrasing, stepwise motion, and a harmonic rhythm of one to two chords per measure. As this scene continues, Medea reveals the true identity of Giasone's mysterious lover: Medea herself. As the lovers are reunited, markers for joy continue to appear for several phrases, eventually becoming mixed with markers for happy love as a brief love duet coalesces to end the scene ("O mio core/O mio amore").

Ex. VI.1: Cavalli and Cicognini, *Giasone* I.(11 in score, 12 in libretto), mm. 26-46.³⁴

Scenes with stronger affective responses use the general markers for positive emotion described above, but several additional markers also begin to appear, and composers appear to select which markers to use in each instance, based on the character's situation and personality. Rapid word repetition, on the part of the composer or the librettist, is a widespread textual marker for high-intensity emotion. This is certainly the case for scenes of celebration. Written-

³⁴ Note on transcription: M. 39 is missing two beats from Giasone's part. A half rest has been added to fill beats 1-2.

out ornamental passages that use ascending melodic motion and ascending sequences are also common in moments of jubilation, particularly in music for young, energetic characters. A sudden change from a recitative style in duple meter to a brief triple-meter section, usually lasting only through a single semantic unit in the text, occurs often in emphatically joyful scenes. This marker for strong positive emotion also appears as a marker for intense happy love.³⁵ This relationship accounts for instances of overlapping affects in which it is difficult to separate a character's *direct* expression of happy love from the expression of a character's more general happiness *about a situation* related to that amorous relationship.

The strongest affective responses may also include a specific cadential formula, which appears with remarkable frequency in music depicting the positive emotions of happiness and (requited or hopeful) love. In this cadence, the *basso continuo* moves in a typical resolution by ascending a fourth or falling a fifth. The voice approaches the cadence point by sounding the cadential note early over the penultimate harmony (thus sounding a fourth above the *basso continuo*), then descending a half step (to the third above the *basso continuo*) on the final beat (or portion of a beat) of that measure, and then arriving simultaneously with the *basso continuo* on the cadential note on the following strong beat (see Ex. VI.2). In the scenes below, each situation calls for a different musical realization of the character's strong joyful reaction, and the

³⁵ Tim Carter's association of triple meter with love arias in *Ritorno* is relevant here: Tim Carter, "'In Love's Harmonious Consort?': Penelope and the Interpretation of *Il ritorno d'Ulisse in patria*," *Cambridge Opera Journal* 5 (1993): 1-16; see also Tim Carter, *Monteverdi's Musical Theatre* (New Haven: Yale University Press, 2002), 256. Carter primarily describes the use of triple meter love arias as larger semantic units, whereas I refer here to something more precise within much smaller semantic units. This marker for happy emotion is narrower in its usage and refers specifically to short sections of triple meter within or between larger sections of duple meter that clearly accord with a change in affect or affective intensity. Also, Carter's discussion of Poppea's ability to maintain musical control of her interactions with Nerone by moving between triple time in *Monteverdi's Musical Theatre*, 279) suggest that these outpourings communicate her love in the context he has created for triple time song; I interpret these differently (below).

composers use the markers for general happiness in combination with one or more markers for higher-intensity joy to reflect the individual's specific response.

Ex. VI.2: Lucio and Aureli, *Medoro* III.24, mm. 38-43.³⁶



One example of higher-intensity joyful affect comes from *Giasone*, just four scenes after the scene described above in Ex. VI.1.³⁷ In *Giasone* I.15, Medea invokes the assistance of the spirits for Giasone's mission to steal the Golden Fleece. This well-known incantation scene continues with a visit from a spirit, who informs Medea that her prayer has been granted and Giasone will return successfully from his quest thanks to the assistance of a magic ring. Upon receiving the ring and the good news that she sought, the queen celebrates in a few short lines of joyful music (see Ex. VI.3). The text for this final celebratory section, which ends the first act of the opera, uses a poetic stress pattern called *versi tronchi* in which the word stress is placed on the final syllable of each line:

Yes, yes, yes
My King will triumph,
On his behalf
The god of the world below
Will strike,
Yes, yes, yes,
He will triumph, he will triumph.³⁸

³⁶ This musical example is drawn from Francesco Lucio, *Il Medoro*, facsimile, ed. Giovanni Morelli and Thomas Walker, *Drammaturgia musicale veneta* 4 (Milan: Ricordi, 1984), 204. Notes on transcription: In Angelica's part, the dot on beat 1 of m. 39 has been added to remedy an incomplete measure; an extra barline in the middle of m. 40 has been removed.

³⁷ This scene is numbered as I.14 in the 1656 libretto, but as the fifteenth scene of Act I in the manuscript score.

³⁸ These are the final seven lines of *Giasone* I.14. The full text for this scene can be found in Giacinto Andrea Cicognini, *Giasone*, I.14 (no pagination). Original text:

Sì, sì, sì
Vincerà il mio Re;
A suo pro

This pattern is different from the preceding, less regular *versi sciolti* of recitative and the *versi sdrucchioli* (stress on the antepenultimate syllable) of the incantation. Thus, the librettist has already differentiated these lines from the surrounding scene as a separate semantic unit, because the unfolding dramatic events here call for a new affect and a new musical style. Cavalli accordingly responds to the relative formal regularity and the elevated affective content of the text, which provide an opportunity for aria style. Markers for extreme happiness then provide the elevated intensity that the situation requires.

This Act I finale uses general markers for positive emotion (continuous phrasing, stepwise motion, and regular harmony usually lasting for the full measure in this case) together with two markers for high intensity joy in its text and music: text repetition (already present in the librettist's text) and a rising sequence ("pugnerà" in mm. 140-143 of Ex. VI.3).

Ex. VI.3: Cavalli and Cicognini, *Giasone* I.15, mm. 130-49.

130 MEDEA
Si, si, si, vin - ce - rà, pu - gne - rà, si, si, si, vin - ce - rà, vin - ce - rà il mio
B.C.

137
Rè, à suo pro de - i - tà di là giù pu - gne - rà, pu - gne - rà, pu - gne -
B.C.

143
rà, si, si, si, vin - ce - rà, vin - ce - rà, si, si, si, vin - ce - rà, vin - ce - rà.
B.C.

Deità di là giù
Pugnerà;
Sì, sì, sì
Vincerà, Vincerà.

Like Medea, two other strong female characters use rising sequences as musical markers to express their joy, but in each of these cases their personalities call for more ornamental vocal expression. These examples of the ornamental ascending sequence as a marker for extreme happiness particularly accord with Doni's description of ascending, stepwise music as evoking happiness (see footnote 17 above). The first young woman is Drusilla, who rejoices in *Incoronazione* III.1 as she recalls the news that Ottone will soon be hers after he has slain her rival, Poppea.³⁹ Though Drusilla does love Ottone, this solo scene is a better example of happiness than of happy love; its text focuses on her emotional reaction to the situation at hand, and particularly her gleeful contemplation of the impending death of Poppea, rather than her amorous feelings for the would-be assassin. Her scene opens the third act of the opera with a quick, rising scale on the exclamation "O" in the phrase "O happy Drusilla" (m. 1-3, see Ex. VI.4). The entire phrase is then repeated a third higher. These two opening phrases are repeated verbatim as the closing of the scene (mm. 40-44). This marker for high-intensity happiness appears together with several others in this scene, including sudden moves to triple meter (mm. 2-3 and 4-6), many examples of word repetition on the part of the composer, a rising stepwise sequence on the words "she will die, she will perish" (mm. 13-16), and several instances of the joy cadence (once noting that Ottone will be hers in m. 22, once hopefully invoking the help of the gods for their murderous enterprise in mm. 34-35, and once blessing her clothing, which she has given to Ottone as a disguise, in mm. 38-39). These markers combine to portray Drusilla's reaction as extremely joyful and filled with youthful hope, as well as expressing her vivacious—and rather selfish—personality.

³⁹ The full text for this scene appears in Busenello, *L'incoronazione di Poppea*, 52.

Monteverdi's use of melismas in this example also helps to convey both Drusilla's joy and her character's personality. Whereas Medea is a queen and a rather more grounded, serious character, Drusilla is a young, energetic maiden at the imperial court. The ascending melismas that serve as markers for intense happiness in Drusilla's music reflect her impulsiveness in expressing her pleasure at Ottone's declaration of love. They are also evidence of the propensity for breaking into song or songlike speech that happy characters share with those who are in love (also discussed in Chapter VIII). Yet there is a distinction between melismas that reflect happiness and love: rejoicing characters tend to use stepwise motion, often ascending, in a vocal gesture that simulates an exclamation such as a triumphant cheer (see Ex. VI.4).

Ex. VI.4: Monteverdi and Busenello, *Incoronazione* III.1, mm. 1-6.⁴⁰

1 DRUSILLA

O — fe-li-ce, fe-li-ce Dru - sil - la,

B.C.

4

o — fe-li-ce, o che spe - rì - - - o?

B.C.

In contrast, the melismas that communicate lovers' happiness tend, like music for love in general, to use a stepwise, meandering melodic shape with many changes in direction (see Chapter VIII). As Drusilla is expressing her personal joy, and particularly that which Poppea's death will occasion, her melismas here and elsewhere in *Incoronazione* III.1 use conjunct scalar

⁴⁰ This musical example is drawn from Claudio Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze and Nicola Badolato, co-ed. Robert Michael Anderson, José Barnett Jr., Holly K. Cassell, Emily Hagen, Joy S. Hague, Kája Lill, Kenneth R. Lovern, Brandon K. McDannald, Sean Morrison, Emily M. Smith, Joseph A. Turner, and Andrew Vagts (Kassel: Bärenreiter Verlag, 2017), 138.

motion. In this case, they also coincide with exclamations (indicating high textual intensity), as all melismas in this scene take place on the cognate exclamation *O*.

The second example of ornamental rising sequences comes from *Medoro* III.24, in which Angelica has just learned that Medoro, whom she had believed dead, is in fact living and restored to her. In an immediate reaction that focuses on her happiness at this turn of events rather than her feelings of love for Medoro, she celebrates with a fast-moving rising sequence of ornamental scalar figures (see Ex. VI.5) as she proclaims the words “O unexpected, O happy fortune!”⁴¹ The emphasis on rising stepwise motion recalls Doni’s words, and this instance of musical elaboration that might have appeared simply as text expression in earlier repertoire serves here rather as a musical marker for Angelica’s lively emotional response to this surprise reunion with her beloved. This semantic unit also ends with the cadential marker for extreme joy in m. 43, adding intensity to the omnipresent markers for basic happiness of stepwise motion and even harmonic rhythm.⁴² Angelica’s music here presents an interesting case as regards melismas as markers for positive emotions, as this vocal line contains both the meandering melismatic shape associated with happy love and the rising, scalar melismas of happiness; in this moment, the character is experiencing a mixture of joy and and happy love, and the versatility of these markers permits a nuanced depiction of her affective state.

⁴¹ The Italian text is given in the libretto as “O inaspettata, o lieta mia ventura.” Aurelio Aureli, *Il Medoro* (Palermo: Pietro dell’Isola, 1667), 77.

⁴² Just before this line occurs, Medoro also uses this cadential figure in a phrase expressing his joy at their reunion: III.24 m. 37. Angelica again uses it in III.21, m. 61, after receiving good news. Happy moments seem to abound in *Medoro*; though it is not discussed here, *Medoro* II.3 is another scene filled with exemplary high-intensity markers, including a brief move triple time, a rising sequence, and the special cadential formula. In this scene, Sacripante expresses joyful hopes that Angelica will one day be in his power based on news that he has just received.

Ex. VI.5: Lucio and Aureli, *Medoro* III.24, mm. 38-43.⁴³



Other markers for high-intensity joy appear in two scenes of sudden exultation from *Incoronazione*. Each of these appears in a scene in which the character receives wonderful news, but these characters (Poppea and Arnalta) have rather different personalities from Drusilla and Angelica, and thus their music applies the emotional markers differently. Each makes a brief foray into regular, triple meter within a larger section of recitative. Both also include rapid word repetition, which is not present in the libretto, but rather a musical choice on the composer's part. The first of these is *Incoronazione* III.5, in which Nerone informs Poppea, to her great delight, that the miscreant who attempted to murder her was none other than Ottone acting on the treasonous orders of Ottavia. To Nerone and Poppea, this news means that both of the obstacles to their union—their current spouses—are about to be removed through legal action. Poppea is overjoyed at Nerone's revelation, because it also means that she is about to achieve her ultimate goal and become empress of Rome.⁴⁴

Monteverdi's music for Poppea here is filled with markers for intense happiness. This example demonstrates how quickly the representation of affect in the music of this repertoire can change from one semantic unit to the next. Nerone delivers the news in a brief section of recitative as Poppea prompts him with questions (mm. 30-35, see Ex. VI.6).

⁴³ This musical example is drawn from Lucio, *Il Medoro*, facsimile, 204.

⁴⁴ The full text for this scene appears in Busenello, *L'incoronazione di Poppea*, 56-57.

Ex. VI.6: Monteverdi and Busenello, *Incoronazione* III.5, mm. 30-54.⁴⁵

The musical score is presented in three systems, each corresponding to a different section of the opera. Each system features a vocal line for Poppea and Nerone, and a basso continuo line. The music is in a recitative style, characterized by a simple harmonic structure and a focus on the text.

System 1 (Measures 29-34): Poppea's line begins with the text "Chi fu, chi fu il fel-lo-ne?" followed by "E-gli da-sé?". Nerone's line begins with "Il no-stro a-mi-co Ot-to-ne," followed by "D'Ot-ta-via fu il pen-sie-ro". The basso continuo line provides a simple harmonic accompaniment.

System 2 (Measures 35-40): Poppea's line begins with "Or hai, hai giu-sta ca-gio-ne," followed by "di pus-sar al ri-". Nerone's line begins with "pu-dio, al ri-pu-dio, al ri-pu-dio, al ri-pu-dio, al ri-pu-dio, or". The basso continuo line provides a simple harmonic accompaniment.

System 3 (Measures 41-46): Poppea's line begins with "hai, hai giu-sta ca-gio-ne," followed by "di pus-sar al ri-pu-dio". Nerone's line begins with "hai, hai giu-sta ca-gio-ne, di pus-sar al ri-pu-dio". The basso continuo line provides a simple harmonic accompaniment.

The musical style here is typical of recitative and does not contain obvious markers for any affect, as it is primarily concerned with providing plot information that the audience already knows rather than communicating the character's emotion (though Nerone does respond to Poppea's questions with smooth, stepwise melodic shapes). A half-measure of rest and two beats of *basso continuo* precede Poppea's response to the news as the implications of Nerone's

⁴⁵ This musical example is drawn from Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze et al., 151-52.

statement dawn upon her gradually (mm. 35-36). A sudden switch to triple meter and a regular harmonic rhythm for the space of this very short semantic unit reference aria style as well as high-intensity emotion. Her frequent, rapid word repetition is both a textual marker for extreme intensity and a means of characterization on Monteverdi's part. He has included this repetition, which is not present in the libretto, to extend the section from eight words in length to twenty-six, spanning nineteen measures (mm. 36-54). Five times Monteverdi repeats the vital word "ripudio," which names the object of Poppea's desire (Aristotle's desired object): the repudiation (i.e., divorce) of Nerone's spouse.

The second example comes from the following scene (*Incoronazione* III.6), in which Poppea's nurse Arnalta also has the opportunity to react to the good news of her mistress's impending ascension to the imperial throne. The text uses the seven- and eleven-syllable, irregularly rhymed lines of *versi sciolti*, and accordingly the entire solo scene is made up of recitative. Yet the most intense moments of celebration tend to include brief sections of triple time with the regular harmonic rhythms that suggest aria style. Three instances of this rapid stylistic change in response to changing affect (or intensity within joy) are included below in Ex. VI.7a-c. These come from the beginning, middle, and end of the scene (respectively).

In Example VI.7a, Arnalta makes a triumphant stage entrance and gives the audience the reason for her joyful reflection: "Today Poppea will become the empress of Rome!"⁴⁶ As in the previous scene, Monteverdi has added textual repetition that conveys the high intensity of Arnalta's emotional response. The scene continues with a forty-one-measure section of recitative in duple meter that contains only the general markers for lower-intensity positive emotion, in which Arnalta describes details of the social advancement that she, too, will receive as a result of

⁴⁶ Giovanni Francesco Busenello, *L'incoronazione di Poppea* (Venice: Andrea Giuliani, 1656), 56-57. Original text: "Oggi sarà Poppea di Roma imperatrice."

Poppea's accession. This ends Arnalta's observation that she will receive a great deal of flattery from those who desire to take advantage of her proximity to the Empress, and furthermore, that these compliments will be lies. Another short semantic unit using triple meter and word repetition depicts Arnalta's celebration of the pleasure that even those false compliments and unmerited favors will afford: "from the cup of lies, I will drink deeply of praise!" (Ex. VI.7b).⁴⁷

Ex. VI.7a: Monteverdi and Busenello, *Incoronazione* III.6, mm. 1-10.⁴⁸

ARNALTA

Og-gi, og-gi sa-rà Pop-pe - a, sa-rà Pop-pe - a di Ro-ma, di Ro-m'im-pe-ra-tri -

B.C.

ce, di Ro-ma, di Ro-m'im-pe-ra-tri - ce I - o, che son la nu-tri - ce, a -

Ex. VI.7b: Monteverdi and Busenello, *Incoronazione* III.6, mm. 44-53.⁴⁹

ARNALTA

ed io, ed i - o, fin-gen-do di non ca-pir le fro-di, in cop-pa di bug -

B.C.

gi - e, di bug - gi - e be - vo le lo - di. Io nac-qui

⁴⁷ Busenello, *L'incoronazione di Poppea*, 56-57. Original text: "ed io, fingendo di non capir le frodi, in coppa di bugie bevo le lodi."

⁴⁸ This musical example is drawn from Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze et al., 156.

⁴⁹ This musical example is drawn from Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze et al., 157.

A thoughtful section of duple meter recitative follows, in which Arnalta reflects more or less seriously (depending on the performer's interpretation) on the lot of those who must die wealthy, which is harder than that of the poor for whom death is a release from suffering and worry: "[Now] I will be sorry to die. If I am reborn someday, I would like to be *born* a mistress, and *die* a servant. Whoever leaves greatness goes crying to her death. In a happier fate, [the poor person] loves death as an end to suffering."⁵⁰ This section uses few markers for joy, as Arnalta's reflection on the disadvantage of riches has momentarily altered her affective state. It uses shorter, less continuous phrasing and an irregular harmonic rhythm. Quite suddenly, the composer inserts a two-measure section of triple meter in aria style with word repetition and entirely stepwise motion to set the text "in a happier fate" (Ex. VI.7c).⁵¹ The next few words, "as an end to suffering," are set less joyfully with a full measure of rest. A descending bassline follows with a slower tempo and a vocal line that slowly climbs before falling a fifth. These musical elements are markers for negative or painful emotion (see Ch. IV.3, "Depictions of Sadness").

After a half-measure of rest, Arnalta completes her scene (and most likely exits) with a much quicker musical pace (eighth and quarter notes compared to the preceding measures' quarter and half notes) and a decisive cadence on C. In fact, this cadence is an example of the high-intensity joy marker described above: the *continuo* rises by fourth while the voice provides a fourth above the penultimate chord, drops a half-step in the final moment before the cadential closure, and ends simultaneously with the *continuo* on the cadential note (at the octave). In this

⁵⁰ Busenello, *L'incoronazione di Poppea*, 56-57. Original text: "Mal volentier morrò, se rinascessi un di, vorrei nascer matrona, e morir serva. Chi lascia le grandezze piangendo a morte va, con più felice sorte, come fin degli stenti, ama la morte."

⁵¹ Busenello, *L'incoronazione di Poppea*, 56-57. Original text: "*con più felice sorte...*"

particularly clear example, the cadential formula is used in a section of text that has no association with happy love. Rather, this scene is an apt representation of Aristotle's definition of happiness: Arnalta is celebrating the comfort and pleasure that her future status, reputation, and wealth will bring.

Ex. VI.7c: Monteverdi and Busenello, *Incoronazione* III.6, mm. 66-79.⁵²

66 ARNALTA

va. Chi la-scia le gran-dez-ze pian-gen-do a mor-te va, con più fe-li-ce, fe-

73 li-ce sor-te, co-me fin de-gli sten-ti a-ma la mor-te... <Parte.>

B.C.

In this scene, the flexible use of markers for different intensities of happiness has allowed Monteverdi many opportunities to react to the shifting emotions of Busenello's text on a line-by-line basis. If a character other than Arnalta moved as quickly between markers for emotion as her music does in Ex. VI.7c, it might be tempting to discount some of these musical choices as instances of text expression. Instead, Monteverdi's choice to end this apparently somber, reflective thought with a joyful attitude that is consistent not with the sorrow Arnalta describes in the text, but with the exultant emotion she is in fact experiencing, is a masterful demonstration of characterization through music. Arnalta has shown throughout the opera that this kind of lighthearted, mischievous mood is part of her personality. Thus, despite the lack of closed forms or an aria proper (which would be the likely choice for a joyful moment of personal reflection

⁵² This musical example is drawn from Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze et al., 157.

like this one in later Cartesian opera) the resulting recitative-based scene is filled with the short semantic units and quickly shifting sections of emotional intensity particular to happiness in this repertoire.

Given the relatively limited number of different plot situations that cause happiness in this repertoire, these case studies demonstrate that composers produce nuanced and individual depictions through their combinations of musical markers. Though Aristotle names many factors that support happiness, such as health, material wealth, abundant friendships, and many children, the case studies above show that the dramatic situations in opera libretti generally focus on only two of these: personal satisfaction is usually derived from the prospect of future love or social advancement.⁵³ Yet within these situations, the variety of available musical markers enables composers to create highly personalized depictions of joy both fit the situation and place the individuality of the character in the foreground. Impetuous, vivacious characters like Drusilla engage in more melismatic exclamations, whereas Medea's expression of victorious exultation produces a weightier, more macabre impact through its rising sequences and the musical regularity of aria style. These markers also offer remarkable flexibility for communicating shifts in the intensity of joy, as well as mixture with other affects such as love.

⁵³ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 47-49.

CHAPTER VII

TRISTEZZA, MESTIZIA, INFELICITÀ, PIANTO: DEPICTIONS OF SADNESS, SORROW, AND RELATED PAINFUL EMOTIONS

Since many reception documents concerning early opera mention sorrowful scenes when they describe excellent musical composition or performance, we can hypothesize that sad emotions elicited a particularly strong affective response from audience members. Much of the extant praise for Monteverdi's operatic skill focuses on his music for the sorrowful Arianna, and Anna Renzi was celebrated most effusively for her portrayals of extreme painful emotions as Deidamia in *La finta pazza* and the heartbroken Empress Ottavia in *Incoronazione*.¹ *Seicento* audience members less frequently celebrated artists for their musical depictions or stage portrayals of comedy, fear, anger, or love. Librettists and composers also earned the greatest acclaim when they offered their audiences music that moved them to pity. The many romantic entanglements that characterize the plots of Venetian operas, particularly in the works of Faustini, Minato, and their contemporaries, provided ample opportunities for characters to express their pain through both recitative and aria.

Despite the ubiquity of scenes depicting suffering in this repertoire—or perhaps because of it—the musical markers that communicate lower intensity painful emotions (here called “sadness”) and high-intensity suffering (“sorrow”) are unusually varied and provide for extremely nuanced and individualized depictions for different characters. They are also easy to intermingle with markers for other emotions, such as anger, when the text calls for a mixture of feelings. The markers that communicate sadness prominently include chromaticism and

¹ Some examples that appear in Chapter V.1, “The *Seicento* Singer as Actor,” include: Maiolino Bisaccioni, *Il cannocchiale per la finta pazza* (Venice: Giovanni Battista Surian, 1641), 8-10; Giulio Strozzi, ed., *Le glorie della signora Anna Renzi romana* (Venice: 1644); and Incerto autore [Giulio Strozzi], *Abozzo di veraci lodi alla signora Anna Renzi/Cantatrice singolare/Idilio d'incerto Autore* (Venice: Surian, 1644), 47-49.

dissonance, which may take one of several shapes, such as stepwise ascents or descents using chromatically altered pitches; unexpectedly lowered pitches, often emphasizing the intervals of a minor third or sixth over the *basso continuo* note; or lower neighbor tones. Stasis, whether melodic or harmonic, is a particularly flexible marker that can convey varying intensities of sadness or sorrow via its duration. Stasis may take the form of extended harmonies in the *basso continuo* (usually through long or tied *continuo* notes that last several measures), slow harmonic progression, or a slow rate of vocal declamation. The highest intensity sorrowful responses also include markers such as sob-like or sighing figures in the vocal line; long rests that act as dramatic pauses; fragmentary vocal phrases, which may also repeat text fragments; and chains of suspensions.²

The omission of any discussion of the lament from this chapter requires some explanation. The literary lament derives much of its affective impact from its depiction of sadness and sorrow, as do the *Seicento* musical settings of lament texts that preceded Venetian opera. Both pre-existing literary and musical traditions gave rise to the lament as a scene type that became an expected part of most operas.³ Like their literary progenitors, operatic laments derive their identities from their textual and formal characteristics as well as their emotional/situational content.⁴ Part of this convention is its inclusion of a variety of different emotions (and actions) that coincide with the sections of text that make up its typical structure. Thus, analysis for this chapter made use of sections of lament scenes that depict sadness or sorrow, whereas sections of these scenes that depict other affects such as anger or hope are

² As Chapter Five on anger and Chapter Nine on transitional affects demonstrate, fragmentary vocal phrases are also markers for the Aristotelian “painful emotions” of anger and fear.

³ Ellen Rosand, “The Descending Tetrachord: An Emblem of Lament,” *Musical Quarterly* 45 (1979): 358.

⁴ Silke Leopold, *Monteverdi: Music in Transition*, trans. Anne Smith (Oxford: Clarendon Press, 1991), 128-44.

excluded from consideration here. Due to the complexity of the lament scene and the fact that it exhibits a particular combination of dramatic, textual, and musical elements, including several affects, it merits separate consideration in Chapter X.

Painful Emotions According to Aristotle

Unlike pleasurable emotions (happiness and love) and certain painful emotions (anger, jealousy, and fear), Aristotle has little to say about sadness or sorrow. In fact, these words barely appear in translations of the *Rhetoric*, *Poetics*, or *Nicomachean Ethics*. There is no subchapter that specifically addresses these unhappy emotions, as there are for anger, happiness, and several others. As a result, more extrapolation than usual is necessary to develop an understanding of Aristotle's views on suffering, and much of it must be gleaned from his discussion of pleasure and happiness, of which pain and negative emotions are the opposites. The most useful information comes from his basic dichotomy of emotions as types of pleasure or pain in the *Rhetoric II*, though in later sections of the work translators generally use the words "pain" or "suffering" for cases when Aristotle refers to physical pain as well as when he describes emotional pain, which complicates the evidence.⁵ The word "distressing" appears in some translations to refer to emotional pain, and this distinction proves helpful in distinguishing between bodily suffering and emotional suffering (that is, in cases when the former is not the cause of the latter).⁶

⁵ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, Vol. 193 of Loeb Classical Library (Cambridge, MA: Harvard University Press, 2014), 47-49. "Suffering" refers to physical pain or illness in Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 57.

⁶ Freese uses "distressing" to refer to the causes of pity, a painful emotion, in Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 226.

In addition to anger, which is considered in Chapter V, three specific painful emotions receive extensive attention in the *Rhetoric*: fear, shame, and pity. Fear takes on special dramatic properties in the plots and music of *Seicento* opera, and thus this emotion deserves individual consideration elsewhere (see Chapter IX). Aristotle deals with shame concisely, offering only a definition and a description of the situational basis. Shame is “a kind of pain or uneasiness in respect of misdeeds, past, present, or future, which seem to tend to bring dishonour,” and the situations that give rise to this emotion include having committed, committing, or knowing that one must commit acts that are immoral or wicked.⁷ As the following discussion of shame in the context of Venetian opera will note, Aristotle’s recognition that the contemplation of a future act of cruelty or violence can give rise to painful emotion in advance is relevant to certain character representations through their experiences of shame—or lack thereof.

The most useful information on this topic in the *Rhetoric* is Aristotle’s subchapter on pity, which is designed to instruct orators in the art of arousing pity in the listener.⁸ This skill has obvious applications in the legal profession, when a lawyer might wish to appeal to the emotions of the arbiters of justice to cause them to identify personally with a victim or defendant and render a favorable verdict. As in Aristotle’s section on pain and pleasure, some extrapolation is necessary: his focus is on the listener’s emotions, rather than the feelings of the unhappy person whose plight must arouse their pity. Yet his descriptions of the situations that cause a person to be worthy of pity are valuable. These are the situations that Aristotle sees as causal for the painful emotions of sadness and sorrow: we feel pity toward those whom we perceive to be unhappy.⁹

⁷ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 211.

⁸ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 225.

⁹ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 225.

According to Aristotle, pity is “a kind of pain excited by the sight of [something] evil, deadly or painful, which befalls one who does not deserve it.”¹⁰ Aristotle lists situations that arouse pity, and thus, situations in which the subject of pity is experiencing suffering, though these include both emotional traumas and physical ailments:

Things distressing and destructive are various kinds of death, personal ill-treatment and injuries, old age, disease, and lack of food. The evils for which fortune is responsible are lack of friends, or few friends (wherefore it is pitiable to be torn away from friends and intimates), ugliness, weakness, mutilation; if some misfortune comes to pass from a quarter whence one might have reasonably expected something good; and if this happens often; and if good fortune does not come until a man has already suffered, as when the presents from the Great King were not dispatched to Diopeithes until he was dead.¹¹

If we exclude the causes of physical suffering from this description, unhappy emotions (other than shame) arise from situations of loss, personal cruelty, loneliness, misfortune, and confounded hope. The combination in this section of the “distressing” with the “destructive,” however, suggests that the physical torments that appear in the first sentence—separately from the evils of fortune in the second sentence—also give rise to emotional suffering that accompanies their bodily pain. These descriptions of the causes of painful affects offer some indication of how *Seicento* readers might have interpreted characters’ reactions in situations of hardship, disappointment, and unhappiness.

Painful Emotions According to *Seicento* Aristotelians

In writing about sadness, *Seicento* authors were preoccupied with the physical acts that demonstrate this affect, and particularly with weeping and tears. These were the topics of debates among the *Incogniti*, and published accounts of their discussions reveal a strong association

¹⁰ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 225.

¹¹ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 227.

between these signs of sorrow and femininity.¹² This association was typical of early modern Italy in general, as theories of the bodily humors advanced the idea that women were colder in temperature and naturally more prone to excessive constitutional wetness and the expulsion of water (such as through tears), whereas men were considered to be constitutionally warmer and drier.¹³ In opera libretti, however, both male and female lovers experience abandonment and cruel treatment from the objects of their affections, and both are sometimes moved to express their suffering through weeping and through extended, high-intensity textual and musical representations, such as closed-form song or lament scenes.

One debate on sadness and weeping in the writings of *Seicento* academicians offers an exploration of the authors' conceptions of this topic, though like Aristotle, these authors have a different primary focus and do not address the nature of sadness as an affect directly. This document is the published version of *La Contesa del canto e delle lagrime*, a debate that took place at one of the meetings of the Venetian *Accademia degli Unisoni*.¹⁴ The *Unisoni* were closely associated with Giulio Strozzi and his adopted (and possibly biological) daughter, the singer and composer Barbara Strozzi.¹⁵ At one of their meetings, they debated the relative merits of tears and song to inspire love. The authors of this debate designed it carefully, as Barbara

¹² Ellen Rosand, "The Voice of Barbara Strozzi," in *Women Making Music: The Western Art Tradition, 1150-1950*, ed. Jane Bowers and Judith Tick (Urbana: University of Illinois Press, 1986), 244-45. This text was published in multiple sources associated with the *Unisoni* and the *Incogniti*, one of which is Giovanni Francesco Loredano, *Bizzarie accademiche* (Cremona: Belpiere, 1676), 324-60. Another commentary on this publication can be found in Iain Fenlon and Peter N. Miller, *The Song of the Soul: Understanding Poppea* (London: Royal Musical Association, 1992), 39.

¹³ Merry E. Wiesner, *Women and Gender in Early Modern Europe* (Cambridge: Cambridge University Press, 2000), 32. Bonnie Gordon also addresses the relevance of this association between women, wateriness, and tears to this repertoire in *Monteverdi's Unruly Women: The Power of Song in Early Modern Italy* (New York: Cambridge University Press, 2004).

¹⁴ Loredano, *Bizzarie accademiche*, 324-60.

¹⁵ Rosand, "The Voice of Barbara Strozzi," 244-45. Barbara Strozzi is not known to have composed opera, but her participation in this and other meetings of the *Unisoni*, as well as her own musical publications, demonstrate that she was active in the same *milieu* as many opera creators.

Strozzi herself would read each of these arguments at the meeting of the academy.¹⁶ Because she was both a woman and a singer, her participation would presumably aid in the deliberations.

At first glance, this document never directly addresses the emotions that cause tears and thus seems to associate weeping with love rather than sorrow. Yet the first author, writing on the side of tears (*Per la parte delle lagrime*), makes an important distinction: it is not the tears themselves that cause love, but the attention they draw to the lover's sorrowful eyes, which communicate her own painful emotion and therefore produce pity in the viewer (in a manner consistent with Aristotle's discussion of pity). As "the daughters of the eyes and the sisters to loving glances," tears of sorrow produce compassion and thereby aid the eyes in their own task, which is inspiring love.¹⁷ Furthermore, unlike song, tears cannot lie and they thus provide evidence of the truth of her feelings of suffering. Tears cannot be deceitful, as they are a gift of nature that offers us the ability to express our true feelings without requiring words.¹⁸ The author who writes on the side of singing (*Per la parte del canto*) naturally takes the opposite view and states that women's tears always lie, but the authors of opera libretti seem to agree with the previous argument.¹⁹ At least in the examples of the repertoire selected for this study, when text for a female character suggests that she is expressing sorrow through tears, she is sincere.

¹⁶ Rosand, "The Voice of Barbara Strozzi," 244-45.

¹⁷ Loredano, *Bizzarie accademiche*, 329-31. Despite the *Seicento* associations between women and water/tears mentioned above, it seems that men in this repertoire can also weep tears of sorrow as part of the process of seeking a woman's love. In *Incoronazione I.1*, Ottone states that in wooing Poppea, he has "adored with tears [her] balcony" and "bejeweled his devoted pleas with tears," which could operate very much in the way that this *Incogniti* document describes. Giovanni Francesco Busenello, *L'incoronazione di Poppea* (Venice: Andrea Giuliani, 1656), 11. Original text: "Amoreggio con lagrime un balcone" and "Di lagrime imperlò preghi devoti."

¹⁸ Loredano, *Bizzarie accademiche*, 329-31.

¹⁹ Loredano, *Bizzarie accademiche*, 348. The author who proposes song as the more effective means of inspiring love claims that a woman's tears flow from deceit and thus actually inhibit love. Original text: "E chi pur volesse metter'anco l'Arte intorno alle Lagrime, e chiamarle artificiosi testimoni d'Amore sappia, che le Lagrime di bella Donna hanno per ordinario l'inganno per fonte. Se ella piange tende insidie. Quello, che per gl'occhi distilla, altro non è ch'una quinta essenza d'artefici, dissimulationi e di falsità, tutti nemici, e non progenitori d'Amore."

Tears also provide a means for determining Ripa's understanding of sadness, considering that like Aristotle, he has relatively little to say on this topic. His *Iconologia* contains no entry for several typical words associated with sadness in opera libretti and *Seicento* writings, including *tristezza*, *mestizia*, and *duolo*, and some of the entries that do focus on sadness do not reflect this affect as it appears in opera.²⁰ His entry on *Dolore*, for example, has a moral rather than affective focus and depicts a serpent wrapping a man in its coils and biting him in his left side.²¹ The accompanying description clarifies that this word (for him, though not for librettists) refers primarily to divine judgment and the human suffering that is the result of evil working on weak morality, with the serpent as the symbol of temptation.²²

Ripa's entry on weeping (*Pianto*) offers some the most useful details on emotional suffering.²³ Like the *Contesa del canto e delle lagrime*, his description of *Pianto* associates weeping with song.²⁴ In *Pianto*, Ripa describes "a woman dressed in black, her hair disheveled, who with her right hand tears her hair, and she wears a garland of celery and holds a branch of fava beans in flower. Black clothing was always an indication of sorrow (*mestitia*) and weeping (*pianto*)."²⁵ Ripa explains that her clothing, symbolic plants, and actions reflect the mourning

²⁰ Cesare Ripa, *Iconologia ovvero descrizione di diverse imagini cavate dall'antichità, et di propria inventione*, facsimile (Zurich: Georg Olms Verlag, 2000).

²¹ Ripa, *Iconologia*, 102-03.

²² Ripa, *Iconologia*, 102-03. Original text: "Il serpente, che cinge la persona in molte maniere, significa ordinariamente sempre male, ed il male, che è cagione di destruttione./Nelle sacre lettere si prende ancora alcune volte il serpente per lo diavolo infernale..."

²³ Ripa, *Iconologia*, 400.

²⁴ Ripa, *Iconologia*, 400.

²⁵ Ripa, *Iconologia*, 400. Original text for these two full paragraphs (including sections omitted above): "Donna vestita di nero, scapigliata, che con la mano destra si stracci I capelli, coronati d'una ghirlanda d'apio, e con la sinistra tiene un ramo di fava con fiori, e frutto, & à canto vi sarà una Rondine. / Il vestimento nero, fù sempre inditio di mestitia, e pianto; I capelli sparsi, e svelte, & medesimamente la ghirlanda dell'apio, significa pianto, perche da gl' Antichi s'adopra per far il letto a' Morti."

customs of the Ancients.²⁶ He also reports that a swallow accompanies the woman because of the melancholy sound of its song, which is “most lamentable.”²⁷

Ripa’s personification of *Melanconia* also features an unhappy female figure, and though *Seicento* thinkers considered “melancholy” to be a medical problem related to the imbalance of humors rather than an emotion, in practice, its symptoms and symbols interact closely with those for sadness in this *Seicento* depiction.²⁸ In this entry, the woman’s physical gesture is an important component of the description: “[An] old woman, sad, distressed, clothed in unattractive garments, without any decoration; she will be seated on a stone, with her elbows resting on her knees, and her hands under her chin, and she will be beside a tree without foliage and surrounded by stones.”²⁹ In this case, the lack of attention to personal appearance suggests bareness and extends into the natural world around the woman. Based on contemporary views on women such as those of the *Incogniti*, which connected femaleness with the element of water and, by extension, with the act of weeping and therefore sorrow, it is not surprising that these allegorical and visual figures representing affective pain (rather than physical suffering) tend to be female (which may be due to the feminine gender of the Italian nouns he uses for these emotions).

²⁶ Ripa does not give a source for this information, but scholars today confirm that the ancient Greeks used celery and other food plants in funeral rites and in the preparation of bodies for burial. See Margaret Alexiou, *The Ritual Lament in Greek Tradition* (Oxford: Rowman and Littlefield, 2002, 5.

²⁷ Ripa, “*Melanconia*,” *Iconologia*, 400. Original text: “La Rondine, si pone per lo pianto, essendo il suo canto molto lamentevole.”

²⁸ *Melanconia* in this context is a version of *melancholy*, which in Medieval and Renaissance humoral medicine referred to an imbalance of bodily humors manifested through an excess of black bile. This approach to anatomy and physiology comes from ancient Greek medical treatises (notably Hippocratic treatises) and maintained currency in the Italian *Seicento*. Nancy G. Siraisi, *Medieval and Early Renaissance Medicine: An Introduction to Knowledge and Practice* (Chicago: University of Chicago Press, 1990), 104-05. The symptoms of melancholy included painful emotions such as fear and sadness. Thus, the descriptions of these states are similar: they are causally related.

²⁹ Ripa, *Iconologia*, 303. Original text: “Donna vecchia, mesta, e dogliosa, di brutti panni vestita, senza alcun’ornamento, starà à sedere sopra un sasso, con gomiti posati sopra i ginocchi, es ambe le mani sotto il mento, e vi sarà à canto un’albero senza fronde, e frà i sassi.”

One last entry on unhappiness (*Infelicità*) bears a notable resemblance to Aristotle's description of the causes of pity and unhappiness.³⁰ Like *Melanconia*, this painful emotion is characterized by bareness and emptiness, but in this case Ripa emphasizes the lack of needed goods as the emotion's cause:

Unhappiness. A woman, pale and emaciated, with her chest bare and breasts empty, holding in her arms a thin child, expressing pain due to her inability to feed him through lack of milk. She has her handless left arm extended in an act of pitying compassion, having her clothing rent in many places./In all of this, she shows how much our peace and tranquillity depend on the goods of nature and of Fortune.³¹

Just as Aristotle does, Ripa here observes through the desperate plight of the woman unable to feed her ailing child that the lack of needed objects—or their failure to arrive in time—is a cause for unhappiness. In selecting this situation, which remains heartbreaking for today's readers, Ripa approaches unhappiness in the same way Aristotle does and in the same way that other *Seicento* authors did: by arousing our pity.

Before turning to depictions of painful emotions in *Seicento* opera libretti, one further example from the *Bizzarie accademiche* offers a detailed artistic representation of a sad affective response placed within its causal situation. Here, a wronged wife experiences sorrow and describes her physical symptoms: weeping and confused silence, both of which appear as characteristics of sorrow in opera libretti. In the short story *La forza della gelosia*, a nobleman (called “the Count of Villa Franca” for the sake of anonymity, even in this work of fiction) discovers love letters between a woman named Felicia and a mysterious, illicit paramour.³² He

³⁰ Ripa, *Iconologia*, 220.

³¹ Ripa, *Iconologia*, 220. Original text: “Donna pallida, e macilente, con il petto nudo, e le mammelle lunghe, ed asciutte, tenghi in braccio un fanciullo magro, mostrando dolore di non poterlo alimentare, per il mancamento di latte, ed essendo senza la mano del braccio sinistro lo stenda in atto di pietosa compassione, havendo il vestimento stracciato in molti luoghi./Con quanto si è detto, si dimostra, il mancamento de i beni della natura, e della Fortuna, da i quali la quiete, e tranquillità nostra dipende.”

³² Loredano, *Bizzarie accademiche*, 361-78.

believes these letters indicate that his wife Felicia is unfaithful, and using the presence of her handwriting on the letters as proof, he threatens her publicly with death for her dishonesty and infidelity. It later becomes clear that the letters are in fact from her cousin—also named Felicia—who learned to read and write from the same tutor, and thus has a very similar hand.

When the Count's wife first responds to his cruel and public accusations, the author reveals an Aristotelian approach to emotional philosophy. The Count's unjust action is an example of what Aristotle calls a "slight" against Felicia, and according to the *Rhetoric II*, she could ostensibly react with anger.³³ Her response is instead a sad one, and thus the author has determined that her identity and personality would cause her to react in this situation with sadness, not righteous anger. Her speech in her own defense rests mostly upon the pain she feels in being accused:

"My Lord," replied Felicia," if I were accused of anything other than impropriety and dishonesty, I would burn with the desire to defend myself, but when you thus slander my honor, I know not how to speak in my own defense. My pain (*dolore*) impedes my tongue from speaking, and my tears (*lagrime*) suffocate my words."³⁴

Driven to fury by his anger, her husband is unmoved, but the reader immediately identifies with the wronged wife's sadness. Here, the author successfully applies Aristotle's tactics from the *Rhetoric II* for arousing pity in the reader. This description of her emotional suffering in context moves readers to pity because, though the truth about the situation has not yet been revealed, we recognize in this representation the response of a virtuous person, and we assume rightly that this

³³ Aristotle's description of a slight, which is a cause of anger, appears in *Art of Rhetoric*, trans. J. H. Freese, 173. (1378b2). See also Chapter Five on anger.

³⁴ Loredano, *Bizzarie accademiche*, 375. Original text: "Signore; replicò Felicia; s'io fossi accusata d'altro, che d'impudicitia, e d'inhonestà, arderei portar le mie ragioni, ma trattandosi dell'honore, io non sò parlare. Il dolore impedisce la lingua, le lagrime soffocano le parole."

case fits Aristotle's description of a situation that arouses pity: hardship and cruelty have befallen someone who does not deserve it.³⁵

Scenes depicting sadness and sorrow in opera libretti display some aspects of the philosophy described above, and even outside lament scenes, text for sadness is remarkably standardized across the repertoire. Composers introduced more variety into individual depictions of sadness through their use of an unusually diverse group of musical markers; still, librettists clearly shared an understanding of how a sad person should speak. Characters who are unhappy (lower-intensity sadness) but not despairing or sorrowful (high intensity) may use certain words referring to sadness to express their affect. They may refer to their pain (*dolor* or *pena*) or torment (*tormento*), but most likely call themselves unhappy (*infelice*) or unlucky (*sfortunato*) rather than using stronger adjectives. They also tend to complain about the cause of their feelings, which can create the impression of sadness mixed with anger. These sad characters also usually do not use exclamations or call upon the gods.

Ulisse's arrival in his homeland in *Ritorno* I.7 is one example. At this early point in the opera, Ulisse has been cast ashore in Ithaca after a shipwreck, but as he has washed up far from familiar landmarks, he believes that the Phaeacian sailors who promised to convey him home have instead abandoned him on some other shore while he slept.³⁶ In Giacomo Badoaro's text for this scene, short sections of his opening text depict his dismay (interspersed with confusion), but Ulisse does not utter the frequent exclamations that express extreme emotions such as sorrow: "...Who has made for me, who made/the ever-sweet and beguiling sleep/the minister of torments,/who turned my repose into evil misadventure? [...] Transported alone,/deceived and

³⁵ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 225.

³⁶ Giacomo Badoaro, *Il ritorno d'Ulisse in patria*, ed. Dario Zanotti, www.librettidopera.it 173, <http://www.librettidopera.it/zpdf/ritulipa.pdf>, 13-14.

betrayed,/I know you well, father of errors./Yet of my own errors I bear the blame.”³⁷ His dismay does not approach the expressions of sorrow that occur elsewhere in this and other operas, and his affect shifts relatively quickly between confusion, sadness (which could also be described more specifically in this case as remorse or self-pity) and anger. This early in the opera, extreme affects would violate the *Corago*’s advice to the librettist that it is important to save some emotions for Act III.³⁸

Extreme sorrow carries additional textual characteristics, some of which reflect high-intensity emotion in general and others of which are specific to unhappy affects. Even outside of the context of a lament, when characters experience extreme sorrow, their text takes on characteristics from its conventions. Exclamations such as *ohimè*, *ah/oh*, and *ahi lasso* are common, as are appeals to God or to the gods, including *oh Dio*, *oh Numi*, and *oh dei*. These characters refer to themselves as miserable (*misero/a*), sorrowful (*mesto/a*), or disconsolate (*sconsolato/a*). They also describe themselves as hopeless (*disperato/a*, *senza speranze*) and dwell on the wish for death (*Datemi morte*, Angelica in *Medoro* III.22) or on their belief that their sorrow will itself prove fatal (*Dolor, ahi non m’uccidere*, Giasone in *Giasone* I.2; see further discussion on thoughts of death as an element of sorrowful expression in the lament scene in Chapter X).³⁹ In accordance with the preoccupation that the *Unisoni* and *Incogniti* seem to have had with weeping as a sign of sorrow, many characters mention their tears or the act of crying. In *Egisto* II.7, Climene’s words indicate that she is bathed in tears (*di pianto mi bagno*),

³⁷ Badoaro, *Il ritorno d’Ulisse in patria*, 13-14. Original text: “Chi fece in me, chi fece/il sempre dolce e lusinghevol sonno/ministro de’ tormenti,/chi cangiò il mio riposo in ria sventura?[...] Solingo trasportato,/deluso ed ingannato,/ti conosco ben io, padre d’errori./Pur degli errori miei son io la colpa.”

³⁸ Anon., *Il Corago, o vero, Alcune osservazioni per metter bene in scena le composizioni drammatiche*, ed. Paolo Fabbri and Angelo Pompilio (Florence: L. S. Olschki, 1983), 80.

³⁹ Aurelio Aureli, *Il Medoro* (Venice: Francesco Nicolini, 1658), 77 and Giacinto Andrea Cicognini, *Giasone* (Venice: Giacomo Batti, 1649), 25.

and her brother Hipparco also comments on her weeping: “Climene, my sister?/What rain of tears/Falls from your eyes?/Such a turbid vapor,/such a cloud of pain,/Tell me, has brought this about?...”⁴⁰ This weeping can then be rendered in the music through rests or sob-like gestures. Yet as Giovanni Bonifacio observes in *L’arte de’ cenni*, the deepest sorrows of all can produce the opposite physical reaction: they can prevent the body from working normally and producing tears (*Tal’hora il dolore è così grave che impedisce il pianto*).⁴¹ This is true for Ottavia in *Incoronazione* III.5, when her sorrow at being exiled from Rome is so grave that it does not allow her even the relief that tears would bring.⁴²

Relatively few depictions of low-intensity sadness occur in this repertoire, and this complicates the task of determining affective intensity for painful emotions in text and music. The fact that both recitative and aria are able to convey intense feelings in these operas can also pose a particular challenge. Thus, in analyzing these libretti before turning to the music, the textual differences above are helpful in interpreting dramatic situations and the strength of the character’s response to them. This analysis also reveals that characters tend to express other lower-intensity emotional responses, such as shame and worry, in terms that are similar to those of sadness, as the first case study below will demonstrate. In these cases, the music also uses lower-intensity (general) markers for sadness, and separate characteristics do not appear to exist for shame, worry, or disappointment, though characters do articulate in their text which low-intensity negative emotion they are experiencing.

⁴⁰ Nicolò Minato, *Xerse* (Venice: Matteo Leni, 1654), 47. Original text: “HIP. Climene mia Sorella?/Qual pioggia lagrimosa /Cade da gl’occhi tuoi precipitosa?/Qual torbido vapore,/Qual nube di dolore/Dimmi l’hà generata?[...] CLIM. A ragione mi lagno/E di pianto mi bagno.”

⁴¹ Giovanni Bonifacio, *L’arte de’ cenni* (Vicenza: Francesco Grossi, 1616), 155. This volume on the language of physical gesture, including this passage, is discussed in greater detail in Chapter V.2, “Physical Gesture.”

⁴² Busenello, *L’incoronazione di Poppea*, 56. Original text: “Ahi sacrilego duolo,/Tu m’interdici il pianto,/ [Quando] lascio la patria,/Nè stillar una lagrima poss’io;/Mentre dico ai parenti, e à Roma à Dio.”

Painful Emotions in *Seicento* Operatic Music

In composing music for sad and sorrowful text, composers drew upon an unusually large group of markers for sadness that produce particularly individual results, even though nearly all of the situations that give rise to sadness in this repertoire have the same basis: romantic abandonment. For all scenes of sadness, whether in recitative or aria style, chromatic alterations that produce dissonance are important for the depiction of painful emotion. Yet there are several ways that composers can introduce chromaticism and dissonance, even in a monody texture. Melodic shapes often use continuous ascents and descents in conjunct motion, and unlike the stepwise melodic shapes of happiness, these phrases tend to include chromatic notes and to be very short, with statements lasting only for one to three measures before they are broken by rests (suggesting breathlessness or lack of energy). A sudden lowering of previously diatonic pitches in the melody, which may coincide with a corresponding minor-sounding harmony, also introduces a sense of unpredictability and languor; these unexpectedly lowered pitches usually form a minor third or minor sixth with the written note in the *basso continuo*.

Two melodic gestures also communicate general sadness. The first is a large, precipitous leap downward of a tritone, fifth, sixth, or seventh, and the descending leap may drop into a low tessitura and introduce dissonance by landing on a non-harmonic note.⁴³ This gesture can, in various situations, suggest pain, abandon, or a loss of physical or emotional strength.⁴⁴ The

⁴³ Leopold identifies “falling melodic phrases which opened with a large descending leap” as sounds Monteverdi often used for sad music and observes that this technique originated in his madrigal practice, but transferred well to monody textures. Leopold, *Monteverdi*, 134.

⁴⁴ Suzanne G. Cusick recognizes this marker in the “Lamento d’Arianna” when the character’s melody “collapses [...] toward a register Monteverdi associated with ‘humiltà, o supplicatione’” including a descending leap of a major sixth, which “contemporary theory identified as particularly pathos-laden.” Suzanne G. Cusick, “Re-Voicing Arianna (and Laments): Two Women Respond,” *Early Music* 27 (1999): 26. In this section, Cusick is referring to Giovanni Battista Doni, *Trattato della musica scenica, Lyra Barberina*, ed. A. F. Gori and G. B. Passeri (Florence, 1763), 43. William V. Porter also comments on this descending leap, noting that the precipitous descent into the singer’s lower register (the drop of a sixth on “lasciatemi morire”) suggests her “emotional collapse and ultimate resignation to her fate.” He also mentions descending leaps of a tritone and a minor seventh on exclamations such as

second typical gesture is a local melodic shape that emphasizes the semitone interval, which usually requires the composer to raise the lower note using chromatic alteration. This marker often appears as a lower neighboring tone (particularly in recitative), but can also occur as part of the precipitous melodic leap downward when the landing note is a half-step below the next *continuo* note.⁴⁵ Music emphasizing the half-step interval can also be a marker for happy love, and this illustrates the flexibility of musical markers; their contexts and combinations are vitally important to their ability to portray affects.

In higher-intensity sorrow, the lower-intensity markers continue to appear in combination with additional markers that emphasize specific emotional or physical states associated with sorrow, one of which is a sense of stasis or failing strength (as in Ripa's descriptions above). As always, local text repetition (often on the part of the composer) is a marker for higher intensity, but in these cases, it can also suggest stasis and the character's hopelessness. This is particularly effective when it is combined with other markers that also project musical and dramatic stasis, such as a slow harmonic pace, slow declamatory pace, or prolongation of a single harmony that underlies repeated text. Silke Leopold reacts to these markers when she identifies Arianna's "laborious, dragging declamation" in Monteverdi's famous lament, which served as the model for the musical development of the lament scene in opera and also (to some extent) for opera composers' ideas of how sadness in monody could sound.⁴⁶ Chains of suspensions between the vocal line and *continuo* can also allow composers to achieve this effect, and simultaneously

ohimè. William V. Porter, "Lamenti recitativi da camera," in *Con che soavità: Studies in Italian Opera, Song and Dance, 1580-1740* by Iain Fenlon (Oxford: Clarendon Press, 1995), 76-77.

⁴⁵ Leopold notes that Monteverdi uses this technique for sadness; she specifically describes it as a large melodic drop landing "on the leading tone of the following key." Leopold, *Monteverdi*, 134.

⁴⁶ Leopold, *Monteverdi*, 131. Leopold is referring specifically to the opening six measures of the "Lamento d'Arianna." Monteverdi's music for the eponymous hero of *L'Orfeo* also portrays sadness effectively in music, but as Leopold and other commentators note, most composers and theorists of the mid-Seicento refer instead to Monteverdi's success in composing for the character of Arianna.

incorporate plaintive dissonance and a gradual, gentle descent that can offer the performer interesting and meaningful opportunities for mimetic interpretation.

Composers may enhance the markers above with others that suggest the acts of sighing or weeping, or in extreme cases, moments of confusion. The use of rests is instrumental in all three of these depictions, which derive considerable affective strength from the composer's choices regarding musical silence. Phrases in sad music already tend to be shorter than those for happy emotions and more fragmentary—like those of anger, another painful emotion—but in sadness, and particularly in sorrow, they tend to be broken with longer rests that depict the loss of physical strength: the character no longer has the breath to speak (or sing). In addition to using long rests, composers can also achieve this effect of physical weakness by placing rests on the downbeat repeatedly in successive phrases so that the character's speech seems to lag behind the *continuo* chords.⁴⁷ This difficulty in speaking, in which sobs or emotional overwhelm begin to impede speech, is a musical manifestation of the *Incogniti*'s understanding of how sadness works on the body, as in the case of Felicia's response to her husband in *La forza della gelosia*.⁴⁸ In other extreme cases, the character's sorrow may be overwhelming and lead to confusion. This is the case for Ottavia in the opening of *Incoronazione I.5*, when rests in the vocal line and *basso continuo* together are instrumental in producing this effect, together with impulsive harmonic movement (see "The Lament" in Chapter X).⁴⁹

⁴⁷ This is another technique that Monteverdi uses in the "Lamento d'Arianna."

⁴⁸ Loredano, *Bizzarie accademiche*, 375.

⁴⁹ Claudio Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze and Nicola Badolato, co-ed. Robert Michael Anderson, José Barnett Jr., Holly K. Cassell, Emily Hagen, Joy S. Hague, Kája Lill, Kenneth R. Lovern, Brandon K. McDannald, Sean Morrison, Emily M. Smith, Joseph A. Turner, and Andrew Vagts (Kassel: Bärenreiter Verlag, 2017), 158-59.

Rests can also interrupt the vocal line in ways that suggest sobs or sighs. Indeed, Leopold notes that vocal gestures for exclamations or interjections (such as *ohimè*) often approximate these physical acts.⁵⁰ As accounts of Anna Renzi's performance indicate, sighs were an important part of the singer's art for portraying sorrow.⁵¹ Contemporary descriptions of Renzi's successful acting as the grieving Ottavia in *Incoronazione* suggest that sighs and sobs were not limited to written-out musical gestures and also likely took place during rests in the music at the actor's discretion; furthermore, they are described as realistic suffering more than as beautiful music (see Chapter XI).⁵²

Two other markers may be used in music depicting extreme sorrow. These require particularly close interaction between the singer and the *basso continuo*. The first is the use of an ostinato bass, which may or may not use a descending tetrachord (which Rosand has identified as "an emblem of lament").⁵³ The use of a repeated bass pattern in these scenes can often produce or enhance a sense of stasis: the character is caught in an emotional space that does not allow progress or forward motion. Considering the Aristotelian basis of emotional workings in this repertoire, however, these emotions do eventually lead the character to new actions and new resulting emotions relatively quickly, and the ostinato bass is generally used only for sections of

⁵⁰ Leopold, *Monteverdi*, 134.

⁵¹ One of the poems in the laudatory volume *Le glorie della Sra. Anna Renzi* states that before she even began singing (*Pria, che snodassi il canto*), Renzi had captured the empress Ottavia's emotion through her facial expression (*languido volto*) and by using actual sighs (*sommessi sospiri*); Incerto autore [Giulio Strozzi], *Abozzo di veraci lodi alla signora Anna Renzi*, 47-49.

⁵² Incerto autore [Giulio Strozzi], *Abozzo di veraci lodi alla signora Anna Renzi*, 47-49.

⁵³ Rosand, "The Descending Tetrachord," 354. The three species of descending tetrachord actually appear in many contexts in this repertoire, and not all instances of this bass pattern indicate sadness. The tetrachord that descends with the intervals tone-tone-semitone (TTS) came to be closely associated with lament over the larger course of the Baroque era; in Venetian opera, descending tetrachords of various types also occur in other contexts such as love duets, though these more frequently use the descending intervallic arrangement of semitone-tone-tone (STT; see Chapter Eight). Also, Leopold notes the association of ostinato basslines with lullabies in this era and compares Arnalta's lullaby for Poppea in *Incoronazione* II.10 with one by Tarquinio Marulo from 1638. Leopold, *Monteverdi*, 117.

larger scenes. Lastly, a particular cadential gesture occurs more often in sorrowful scenes than in those depicting other affects. In this gesture, the final three notes of the vocal line descend by step to outline a minor third ending the cadential note with an agogic accent on the penultimate note (examples appear below in Ex. VII.2a and c). This cadential gesture tends to appear at the ends of larger semantic units such as stanzas in an aria.

The first case study in sadness, *Giasone* II.1, is an example of lower-intensity sadness and demonstrates the way that Cavalli uses musical markers for this affect to communicate Isifile's pain as she waits to encounter her beloved Giasone. Isifile is apprehensive about what will come to pass when she does confront Giasone, and also sad that this journey to reclaim him is even necessary, but she is not sorrowful; Oreste has not yet brought the terrible news that Giasone now intends to marry Medea instead.⁵⁴ This scene is particularly useful in that it offers a comparison between sadness and happiness. Isifile is speaking to her confidante Alinda, who goes on her way talking cheerfully (or perhaps singing, if this is interpreted as diegetic music) about what she would do herself in Isifile's situation: if one fellow abandoned her, she would find herself another.⁵⁵ Isifile has already sung a sorrowful aria in *Giasone* I.14, and her brief recitative here simply communicates her painful emotion as she awaits news of Giasone, whom she (rightly) believes has forgotten his promises to her.

Isifile's text for this recitative indicates that she is experiencing emotional pain and includes words such as "pain" (*dolor*) and "torment" (*tormento*), but in contrast to what happens in stronger outpourings of sorrow, she does not utter exclamations or describe herself as hopeless or near death:

⁵⁴ The text for this scene appears in Giacinto Andrea Cicognini, *Giasone* (Venice: Giacomo Batti, 1649), 54-55.

⁵⁵ Cicognini, *Giasone*, 54.

Oreste still is not arrived,
And yet every moment
Increases my torment, and pierces my heart.
Go, my faithful friend,
Go to the nearby port,
Ask every seafarer you find there
If yet from Colco the faithful Oreste is returned;
I, in solitary horror,
Will keep company with my pain.⁵⁶

This scene is relatively businesslike. A more intense expression of sadness occurs in her aria “Speranze, fuggite” in the following scene (*Giasone* II.2). This case study scene does begin with one higher-intensity marker, however: harmonic stasis. As she complains that her wait for Oreste’s return with news of Giasone is long and painful, a minor harmony on D underlies the entire phrase (see Example VII.1, mm. 1-8). The next phrase, in which she orders Alinda to go to the port and ask for news of Oreste’s arrival, reflects a change in focus, but not in emotion: it also unfolds over a continuous G-minor sonority (mm. 9-16).

This section also includes several other general markers for sadness. As Isifile relates that “every moment increases [her] torment,” the vocal line attempts a slow ascent, moving through dissonances with the *continuo* (often repeated and falling on strong beats) ranging from the repeated fourth above the G *continuo* note in m. 3 to the major seventh in mm. 4-5. Isifile does not have the energy to sustain this level of emotional expression, however, and her next several statements use descending melodic shapes.

⁵⁶ Cicognini, *Giasone*, 54. Original text: “Oreste ancor non giunge,/E pur’ ogni momento/Accresce ‘l mio tormento, e’l cor mi punge./Vanne mia fida Ancella,/Vanne al Porto vicino,/Richiedi ogni Nocchier ch’ivi soggiorna,/Se ancor da Colco il fido Oreste torna;/Io tra’l solingo orrore/Compagna resterò del mio dolore.”

Ex. VII.1: Cavalli and Cicognini, *Giasone* II.1, mm. 1-23.⁵⁷

1 ISIFILE

O-re-ste an-cor non giun-ge, è pur o - gni mo-men-to ao-cresce il mio tor-men-to, Il Cor mi

6

pun-ge. Van-ne, mia fi-da an-cel-la, van-ne al por-to vi-ci-no, ri-

12

chie di o-gni noc-chier ch'i-vi sog-gior-na s'an-cor da Col co il fi-do O-re-ste tor-na. Io tra'l so-lin-go or-ro-re com-

18

pa-gna re-ste-rò, com - pa-gna re-ste-rò del mio do-lo-r, del mio do-lo-re.

Isifile's phrases are also very short and rests frequently break them into verbal fragments. In the first and the last phrase—both of which are primarily concerned with conveying affect—each measure (or measure and a half) contains a fragment of the vocal statement, and a rest on beat one causes the voice to sound as if the singer is entering late, joining the new harmony after the *continuo* has already intoned it (see Ex. VII.1, mm. 1-3 and 20-23). Isifile is not weeping here, but the longer rest in both the vocal line and the *basso continuo* in m. 8 offers the actor a dramatic pause, and the opportunity for a plaintive sigh, although none is written into the music itself as a mimetic gesture.

⁵⁷ Note on transcription: the flat in Isifile's part in m. 17, beat 1 was omitted in the manuscript score and has been added.

A sudden harmonic shift to g-minor (with a corresponding B-flat in the vocal line) in m. 8 occurs in conjunction with a change of textual focus: Isifile is performing an action in ordering her friend to go to the port. Like the continued use of a static harmony (on g-minor), the presence of two lower neighbors in this section emphasizes the plaintive semitone interval and confirms that even in giving this order, she expresses her sadness (mm. 9-16). There is a flicker of hope, however: after repeated eighth notes on a' above the g-minor *continuo*, a raised melodic F-sharp and move to major harmony in m. 16 coincide with the word “returned” in her phrase “if Oreste is returned.” Her thoughts return to her sadness at this point, and after this cadence on D-major, the next harmony is on B-flat with the *continuo* leading once again and the voice entering after the first beat of the measure (m. 17).

In the final line, the intensity of her sadness increases, as evidenced by the first instance of textual repetition: both halves of her statement “I will remain behind to keep company/with my pain” are repeated in the music. The composer’s choice (apparently) to repeat this text is a sign of higher intensity, as is the strong dissonance of her descending vocal leap of a tritone from g’’ to c’’ over a *continuo* based on G (mm. 22-23). This leap leads into a d’’ in the voice, which is part of the harmony on the downbeat of m.23, but after an eighth note, the voice rises to a fourth above the *continuo* and returns to d’’ when the *continuo* has moved to G-sharp, producing another dissonance (m. 23). This section also emphasizes the interval of the minor sixth above the *continuo* through Isifile’s repeated eighth notes on this plaintive text. The contrast between this ending to her short recitative and Alinda’s ensuing aria helps to demonstrate the contrast between markers for sadness and those for happy emotions, as Alinda’s music features the quicker declamation, stepwise motion, and conjunct ornamental figures of happiness (see Chapter VI).

Climene's aria "Piangete occhi dolente" (*Egisto* II.6) projects an affect that is more deeply painful than Isifile's, and this scene duly exhibits more of the textual and musical features listed above than appear in Isifile's brief recitative. Giovanni Faustini's text for the recitative that precedes Climene's aria emphasizes the slight that has caused her painful emotion: her betrothed, Lidio, has fallen in love with another woman (Clori) while Climene was languishing in captivity with Egisto as the prisoners of a band of pirates. Lidio has now proven himself to be "ungrateful" and "traitorous" by rejecting Climene for Clori, and the music for this recitative predictably betrays signs of anger (see Chapter V).⁵⁸

In addition to the general markers for sadness, Climene's sorrowful aria, which is considered as an example of the operatic lament in Chapter X contains four new musical markers that indicate higher-intensity sorrow. This aria uses an ostinato bass that descends a fourth before reaching a cadence on A minor, and its chromatic descent moves through a descending tetrachord embellished with chromatic notes (see Ex. VII.2a). The first phrase, "Piangete occhi dolenti è al flebil pianto mio," begins in a medium-high range for the singer and sinks slowly through a minor sixth in mm. 14-20 before attempting to rise again in a stepwise, chromatic ascent in mm. 20-25; these chromatic ascents and descents using relatively long note values are general markers for sadness. A brief chain of suspensions above the *continuo* in mm. 18-20 introduces additional strong dissonance while also producing an impression that the voice lags behind the *continuo* rhythmically and harmonically.⁵⁹ In this section of text, Climene addresses

⁵⁸ Lidio's rejection takes place in *Egisto* II.5. Text for *Egisto* II.6 appears in Giovanni Faustini, *L'Egisto* (Venice: Pietro Miloco, 1654), 45-46. Original text for recitative: "Ah miscredente, ah ingrato,/Non hà flagel cocito/Egual al tuo peccato:/Inventi pure, inventi/Novi strati è tormenti/Il Giudice d'Averno,/Che non potrà in eterno/Con feroce martire/Le colpe tue punire./Troppo è grave il tu'errore/O Lidio traditore."

⁵⁹ Many other scenes from operas included this study use long, stepwise descents in the vocal line as an indicator of sadness. Some selected examples of scenes that make prominent use of this marker include Isifile's "Speranze fuggite" (*Giasone* II.2); Ottavia's "Disprezzata regina" (*Incoronazione* I.5) and "A dio Roma" (*Incoronazione* III.7); Egisto's "Lasso io vivo" (*Egisto* II.1); and Xerse's "Lasciatemi morir" (*Xerse* III.19). Scenes that also use suspensions or other notes tied over the barline to produce dissonance and distortion of the steady beat preserved in

her weeping, and these melodic markers of falling lines and suspensions (together with the dissonance they bring about) are particularly appropriate for this text: “Weep, sorrowful eyes, and in response to my feeble weeping, the fountain and the river also weep.”⁶⁰ Later sections of text introduce other markers, such as melodic descending leaps of a fifth, tritone, or sixth, notably on the repeated exclamation “Ahi lassa” in mm. 52-55 and on “sad songs” in mm. 71-76 (see Ex. VII.2b and c). The phrases in Ex. VII.2a and c also end with the descending minor-third cadential gesture.

Ex. VII.2: Cavalli and Faustini, excerpts from *Egisto* II.6, “Piangete occhi dolenti.”

a) mm. 14-30⁶¹

14 CLIMENE

Pian - ge - - te oc - - chi do - len - ti è al fle - - bil

20

— pian - to mi - o, Pian - - - - - ga,

26

pian - - ga la fon - te, e il Ri - - o.

B.C.

the *basso continuo* include Isifile’s “Speranze fuggite” (*Giasone* II.2), Ottavia’s “Disprezzata regina” (*Incoronazione* I.5), and Xerse’s “Lasciatemi morir” (*Xerse* III.19).

⁶⁰ Faustini, *L’Egisto*, 45. Original text: “Piangete occhi dolenti, E al flebil pianto mio/Pianga la fonte, e il rio.”

⁶¹ Note on transcription: the accidentals in the *basso continuo* in mm. 15-16 and all repeats of the *ostinato* pattern have been modernized. In m. 15, the manuscript uses g-flat rather than g-natural to cancel the flat that appears on beat 1 and m. 16 similarly uses a flat rather than a natural on the beat 2-3 note.

b) mm. 52-56⁶²

52 CLIMENE

sor - te, Ahi, las - sa, ahi, las - sa, ahi, las - sa, è l'al - trui

B.C.

c) mm. 65-76⁶³

65 CLIMENE

Fi - lo - me - na ac - com - pa - gni - no il lo - ro que - ru -

B.C.

71

li, e tri - sti, è tri - sti, tri - sti can - ti.

B.C.

Based on the high density of textual and musical markers for sorrow, Ottavia's leave-taking from her family, friends, and native land—for which the famed *Seicento* opera singer Anna Renzi won acclaim—may be the most intense depiction of this emotion in the sample group for this study. In “A dio Roma,” (*Incoronazione* III.7), Nerone has just banished Ottavia from Rome for her part in the attempted murder of Poppea, the woman who will now replace her in his affections and on the imperial throne. The dominant affect of the text for this recitative-based scene is high-intensity sadness, but the strength of Ottavia's pain drives her to confusion; like the slandered wife of *La forza della gelosia*, her sorrow prevents her from speaking

⁶² Note on transcription: As in Ex. VII.2a, the accidentals in the *basso continuo ostinato* pattern have been modernized. In m. 53-54, flats are used in the manuscript rather than naturals to cancel sharps.

⁶³ Note on transcription: Precisely as in Ex. VII.2a, the accidentals in the *basso continuo ostinato* pattern have been modernized throughout; in Climene's part, note 2 of m. 75 uses black notation; the manuscript score is missing the dot on Climene's note in m. 76.

effectively in her own defense, and she can scarcely gather breath to sustain a phrase of text.⁶⁴

Ottavia's overwhelmed mental state and her physical exhaustion, which is related to her affective experience, also manifest themselves throughout this scene through widespread use of a marker for high-intensity sorrow: local repetition of brief fragments of text, which may use repeated musical material or rise or fall sequentially as appropriate to the affective content of the phrase.

The opening measures are particularly laden with sorrowful affect, and these are also the strongest representation in music of the pain that stuns Ottavia and prevents her from gathering her thoughts to speak (see Ex. VII.3). The strongest affective marker, stasis, is the predominant musical feature of this section; the *continuo* rests on A for eight full measures, and the singer also faces the challenge of building a heartbreaking performance upon eight measures of repeated notes (a, broken only by chromatic lower neighbors, another marker for sorrow). When the *continuo* is still, as it is here, any deviation in the voice emphasizes dissonance, as the tiny, stepwise gestures of the lower chromatic neighbors demonstrate. This section also derives its impact from masterful use of rests on Monteverdi's part, as many rests break both the vocal line and the *basso continuo* into tiny fragments. The librettist's text contains no suggestion of the breathless sobs that the composer makes from the opening preposition *À* of *À dio*, as "Adieu Rome, adieu homeland, friends, adieu" becomes, in Monteverdi's hands, "Ah...ah...ah... Adieu Rome... Ah... (etc.)"⁶⁵ The lower neighbors that then embellish the phrase "a dio" in mm. 3, 6, and 7 become deeper sobs or sighs, at the performer's discretion, and the dissonance they

⁶⁴ Loredano, *Bizzarie accademiche*, 375.

⁶⁵ This scene appears as III.6 in the libretto, but as III.7 in the score. Giovanni Francesco Busenello, *L'incoronazione di Poppea*, 56. Original text: "À Dio Roma, à dio Patria, amici à Dio."

introduce by emphasizing the major seventh above the absent (but still aurally present) *continuo* permits highly impactful vocal portrayals of the character's extreme pain.⁶⁶

Ex. VII.3: Monteverdi and Busenello, *Incoronazione* III.7, mm. 1-14.⁶⁷

The musical score for Ottavia's first phrase (measures 1-14) is shown. The vocal line (treble clef) and basso continuo line (bass clef) are presented. The lyrics are: "A... a... a... a dio Ro-ma, a... a... a dio pa-tria, a... a- mi-ci, a-mi-ci, a di-o. In-no-cen-te da voi par-tir con-vie-ne. Va-do a pa-tir l'es-si-lio in pian-ti a-ma-ri,". The continuo line has a low, sustained note in measure 14, marked with a sharp sign and a "5#" below it.

Ottavia's next phrase of text reflects greater self-possession and a somewhat successful attempt to take leave with decorum. The wider vocal range and relative lack of dissonance in mm. 10-13 corresponds to her words: "Innocent, it is best that I leave you now. I go to into exile with bitter crying."⁶⁸ Dissonance creeps in, however, when she mentions her pain at the end of this phrase, and she anticipates the harmonic b' of the second half of m. 14 to produce another major seventh over the suspended c *continuo* in mm. 13-14. The lower intensity of this phrase's text is thus reflected in its music until her thoughts of weeping and bitterness color the end of the phrase.

⁶⁶ A very similar passage appears later in the scene in mm. 33-39, in which the lower neighbor tone gesture from "a dio Roma" returns on the repeated word "Demigrate," again over a static *continuo* on A. This phrase uses another marker for sorrow: the slow, stepwise ascent, which the character does not possess the energy to maintain. After the vocal line makes repeated ascents, reaching an f' in m. 36, her phrase breaks off in isolated, falling notes on the single-syllable "da" in a gesture that builds upon the repetitions of "A... a..." that begin this scene. Thus, markers from the opening phrase are re-used here in a new combination that communicates a related, but not identical, emotional experience.

⁶⁷ Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze et al., 158-59.

⁶⁸ Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze et al., 158-59. Original text (as set): "Innocente da voi partir conviene. Vado a partir l'esilio in pianti amari."

Monteverdi uses an unusual version of another marker for sadness in this scene, thus demonstrating the flexibility that allows these varied musical characteristics to convey nuanced shades of affect appropriate to characters' personalities. The slow, descending, conjunct line—sometimes chromatic—appears here in a way that communicates how Ottavia's emotional pain is sapping her physical endurance. This falling melodic gesture occurs first in mm. 21-25 (see Ex. VII.4).

Ex. VII.4: Monteverdi and Busenello, *Incoronazione* III.7, mm. 21-32.⁶⁹

important factor in communicating pain in this repertoire, but this gradually falling vocal line remains entirely within the *continuo* harmony to express not violent anguish, but a different, more resigned shade of intense sorrow. A similar gesture appears in the closing section of this scene, which rivals its opening phrase in affective power (m. 45, see Ex. VII.5 below).

In mm. 25-32, as Ottavia's focus moves from desperation and loving thoughts of her homeland to her own future loneliness, a different set of markers appears to match her new affective intensity. No longer desperate (*disperata*) or indulging in bitter cries (*pianti amari*), she now imagines her own piteous future state and the absence of any consoling friend. While her sighs return to kiss the beloved walls of Rome, she "will be alone, alternating between weeping and pacing, teaching pity to the cold stones."⁷² This section, which is more resigned than her previous statements, features unexpectedly lowered notes in voice and *continuo* through a move to g-minor in m. 25 in which the voice emphasizes the minor third above the *continuo* (see Ex. VII.4 above). Dissonance becomes important in m. 28, when the harmony moves suddenly to g-major and the voice falls through a tritone above the *continuo* on B toward e-flat and finally reaches a resting point in a c-minor harmony in m. 29. The following measure emphasizes the minor sixth above the *continuo* through repeated a-flats in the voice (the first instances of this pitch to appear in this scene). The lower semitone neighbor and increasingly fragmentary vocal statements that complete this phrase in mm. 30-32 further enhance this depiction of Ottavia's deepening despair and resignation through the sense of heaviness and failing strength that they convey.

⁷² Busenello, *L'incoronazione di Poppea*, 56. Original text: "Et io starò solinga/Alternando le mosse ai pianti, ai passi,/Insegnando pietade ai [freddi] sassi."

This is the passage in which Ottavia expresses the deepest of sorrows, one of such overwhelming intensity that her despair “prevents her from weeping.”⁷³ In m. 40, two exclamations of pain (*Ahi*) are followed by a rest in both the voice and the *continuo* line as the character regathers her strength from this outburst (see Ex. VII.5).

Ex. VII.5: Monteverdi and Busenello, *Incoronazione* III.7, mm. 40-56.⁷⁴

40 OTTAVIA
Ahi, ahi, ahi sa-cri-le-go duo-lo, tu, tu, tu m'in-ter-di-ci il pian-to quan-do la - scio la pa - tria, ne

B.C.

45
m'in-ter-di-ci il pian-to quan-do la - scio la pa - tria nè stil - lar u - na la - cri-ma pos-

B.C.

49
s'i - o; men - tre di-co ai pa - ren - ti e a Ro - ma, ... nè stil - lar u - na la - cri-ma pos-

B.C.

53
s'i - o; men - tre di-co ai pa - ren - ti e a Ro - ma a di - o.

B.C.

<Parte.>

A third exclamation begins the next phrase in an unusually high tessitura; the only other instance of a g'' in Ottavia's role takes place when she blasphemes against Giove in her fury in I.6. Her melody sinks slowly in m. 41 and again in m. 42-43, briefly emphasizing the tritone above the *continuo* at the end of m. 42. The *continuo*-supported descending, conjunct line from m. 22 above then another incarnation in m. 45, and several more of these falling lines depict the

⁷³ Busenello, *L'incoronazione di Poppea*, 56. Original text: “Tu m’interdici il pianto quando lascio la patria,/Nè stillar una lacrima possi’io.”

⁷⁴ Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze et al., 158-59.

gradual ebbing of her emotional (and vocal) energy in mm. 48 and 52-54, on these occasions producing dissonances of various strengths as the vocal line descends over an unmoving *continuo*. Long rests isolate her final gesture—an *adieu*, set as a cruelly final falling fifth—and she departs for exile in the silence of a full measure of rest.

The case studies above, together with those that appear later in the discussion of laments in Chapter X demonstrate the wide variety of depictions that composers could produce from the unusually diverse group of musical markers that communicate sadness and sorrow. Isifile and Climene are very different characters from Ottavia and react in these case studies to individual (though related) situations at varying points in the unfolding plots of their respective operas. Accordingly, each of these women expresses her sadness through a combination of markers that is appropriate both to her personality and to the depth of emotion her situation requires. Furthermore, the capability of recitative to incorporate markers such as harmonic stasis, dissonance, and fragmentary phrasing allows scenes such as Ottavia's in *Incoronazione* III.7 to communicate high-intensity sorrow without ever moving to a triple-meter aria style.

Conclusion

My own experience in singing and producing this repertoire has impressed upon me the relative ease with which today's singers and listeners are able to interpret the sounds of sadness in this repertoire. Music for this painful affect offers a combination of many markers that are particularly accessible for twenty-first-century listeners, such as dissonance, mimetic sighs, musical weeping, languid suspensions, exclamations of pain, precipitous vocal leaps, and gradually falling melodic gestures. Tim Carter also takes notice of the affective power that this music for sadness and sorrow maintains for today's listeners when he selects laments to illustrate

his point about the mysterious means of emotional communication that are evident in this repertoire: “few would deny the passion of Dido’s lament, and most would probably feel that Monteverdi’s lamenting nymph [Arianna] has some kind of a serious message to convey.”⁷⁵ It is gratifying to observe that despite our separation from the *Seicento*, the portrayals of Arianna and Ottavia that once famously brought audiences to tears still have the capacity to move listeners today in the hands of well-informed performers.⁷⁶ Yet when we consider the unusually strong mimetic and conceptual connections between the musical markers for this emotion that this chapter posits and the physical symptoms of sorrow—together with the continued cultural relevance of associations between sighing, weeping, and physical weakness with deep sorrow—it becomes less surprising that our responses to depictions of this affect today are particularly immediate and powerful.

⁷⁵ Tim Carter, “The Search for Musical Meaning,” in *The Cambridge History of Seventeenth-Century Music*, ed. Tim Carter and John Butt (Cambridge: Cambridge University Press, 2005), 183.

⁷⁶ The account of the audience’s tearful response to *Arianna* is transcribed in Antonio Solerti, *Gli albori del melodramma*, vol. 2 (Milan: R. Sandron, 1904), 145.

CHAPTER VIII

DELIZIA D'AMORE AND PENA D'AMORE: DEPICTIONS OF LOVING EMOTIONS, BOTH HAPPY AND UNHAPPY

Loving relationships, betrayals, wrongful accusations, and joyful reunions are the main conflicts of most Venetian opera plots, and thus, every opera has at least two pairs of lovers whose antics provide case studies for this emotion. Love is also one of the few emotions relevant to this study for which Aristotle gave a specific definition, a situational cause, and a description of different degrees of loving affect. Possibly as a result of the wealth of detail on love that Aristotle includes in his *Rhetoric* and *Nicomachean Ethics*, the relationships that *Seicento* authors depicted in their *novelle* and libretti closely match Aristotle's own descriptions. These correlations, together with their musical manifestations, make love one of the richest and most interesting subjects for case studies in this repertoire.

Considering that both Aristotle and *Seicento* Venetian thinkers viewed love as an emotion in its own right just as they did the other emotions considered in this study, it makes sense that characters who are in love might express this affect in their music. Yet the case studies that inform this chapter reveal not an entirely separate set of markers that distinguish the "music of love," but rather a new group of markers that modify those for the more familiar emotions of happiness, sadness, and anger. This is not simply a case of addition, which would not be conceptually adequate to describe either the philosophical underpinnings or the musical features of this music. Viewing the musical depiction of love as a representation of mixed emotions, in which the character is simultaneously experiencing love and another emotion, produces a more accurate characterization of this relationship. At any moment within the text for a recitative or aria section, on the level of the smaller semantic unit of a line or phrase, a character may be

primarily expressing either happiness or love within a larger semantic unit that contains both, or a line of text may be depicting both simultaneously; the same is true for the musical markers present in the setting for that text.

Love According to Aristotle

In the *Rhetoric*, Aristotle defines love as a selfless wish for the good of the beloved.¹ The lover seeks no personal gain other than the pleasure that derives from our sharing the loved one's good fortune or happiness:

Let loving, then, be defined as wishing for anyone the things which we believe to be good, for his sake but not for our own, and procuring them for him as far as lies in our power. [...] This being granted, it necessarily follows that he is a friend who shares our joy in good fortune and our sorrow in affliction, for our own sake and not for any other reason.²

This description also indicates that the emotional experience of love impels us to action: it causes our desire to act to obtain good things for those we love. It also prioritizes the emotional connection and intimacy to which love gives rise, for we share the emotional reactions of those we love, and may even react as if their experiences and reactions were our own. His *Nicomachean Ethics* offers another important facet of this emotion when Aristotle separates the emotion of love from the relationships that result from it, including romantic relationships as well as friendships. He states that “liking,” the feeling of attraction that underlies a loving relationship or friendship, is an emotion, whereas the relationship itself is a “fixed disposition” or

¹ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, Vol. 193 of Loeb Classical Library (Cambridge, MA: Harvard University Press, 2014), 193.

² Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 193.

“deliberate choice” that results from the emotion.³ Thus, the emotion of love is the cause that leads us to choose to enter into a new relationship.

Aristotle then describes three possible causes of liking and uses them to systematically categorize different types of loving relationships. Friendships can be divided into three groups according to their causes: utility, pleasure, and goodness (or virtue), the three respective beneficial qualities that the friends or lovers may perceive in one another.⁴ “Friendships of Utility” occur when one person feels an affinity for another based on the good things that can derive from that relationship, such as career advancement or the intellectual stimulation of good conversation.⁵ Aristotle notes that these friendships are not particularly long-lived, as the utility that the friends perceive may be only temporary. Next, young people are particularly likely to experience friendships or loves that are founded on the second cause: “Pleasure,” which includes most romantic love.⁶ These are also usually short-lived friendships, as Aristotle observes that fickle youths are “prone to fall in love, as love is chiefly guided by emotion, and grounded on pleasure; hence they form attachments quickly and give them up quickly, often changing before the day is out.”⁷

The third and “perfect” type of friendship is that based on Virtue or “goodness,” in which a person wishes another well purely on the basis of respect for the latter’s intrinsic virtue, rather than the pleasure or utility that the friendship yields. This type of relationship tends to be the most lasting, for respect founded on a person’s inherent goodness “lasts as long as they continue

³ Aristotle, *Nicomachean Ethics*, trans. H. Rackham, Vol. 73 of Loeb Classical Library (Cambridge, MA: Harvard University Press, 1926), 471.

⁴ Aristotle, *Nicomachean Ethics*, trans. H. Rackham, 457-59.

⁵ Aristotle, *Nicomachean Ethics*, trans. H. Rackham, 459.

⁶ Aristotle, *Nicomachean Ethics*, trans. H. Rackham, 459.

⁷ Aristotle, *Nicomachean Ethics*, trans. H. Rackham, 461.

to be good; and virtue is a permanent quality.”⁸ The remainder of Book VIII of the *Nicomachean Ethics* then explains the ways that these three types of friendship are actually intertwined with one another based on circumstances. For example, when two lovers are drawn together mostly by the pleasure of one another’s physical attractiveness and this beauty fades over time, the resulting love will also wane unless one of the other two types of affection has developed subsequently.⁹

Love According to *Seicento* Aristotelians

When we approach love-related entries in Cesare Ripa’s *Iconologia* from an Aristotelian perspective, they can all be categorized as either pleasurable or painful.¹⁰ These love-focused entries in Ripa duly share obvious characteristics with those for pleasurable happiness and painful sadness or anger, which appear in the preceding chapters, but small details—usually actions—distinguish the loving figures Ripa describes in these entries from happy or sad ones elsewhere. The two entries for happy love, *Contento Amoroso* and *Allegrezza d’amore*, both depict young, beautiful people who seek to share their loving happiness with those around them through offerings of flowers or music.¹¹ *Contento Amoroso* is bedecked with flowers that he bestows on the heart of another:

A young man of handsome features, with a laughing face, and clothing painted with flowers. On his head he wears a garland of myrtle woven together with flowers, and in his left hand is a vase full of roses with a heart that can be seen among them. The other hand is seen in the act of lifting the flowered garland from his head, to crown the heart

⁸ Aristotle, *Nicomachean Ethics*, trans. H. Rackham, 461.

⁹ Aristotle, *Nicomachean Ethics*, trans. H. Rackham, 465.

¹⁰ Cesare Ripa, *Iconologia overo descrizione di diverse imagini cavate dall’antichità, et di propria inventione*, facsimile (Zurich: Georg Olms Verlag, 2000).

¹¹ Ripa, *Iconologia*, 87-88 and 10-12.

with it, as it is the habit of lovers to seek always to make others take part in their own happiness (*allegrezza*).¹²

Allegrezza d'amore also wears a crown of flowers, but in this case the lover is also a musician:

“A young woman dressed in a variety of pleasant colors, with a flowering plant of borage in her hair. In her hand she will bear darts made of gold and lead, or she will play the Harp.”¹³ These representations emphasize beauty and celebration, and the habit of sharing one's feelings of love with others—whether they wish to hear about them or not—certainly coincides with depictions of love-struck *Seicento* opera characters, who may “constantly go about singing” of their love as *Poppea* does or carve their names together into tree trunks as do Lidio and Clori.¹⁴

Ripa also acknowledges the pain that love can cause through two more entries. He addresses love's darker side in “Love's Torment,” which focuses on the pain and sorrow that unsuccessful love affairs can cause. Its general vocabulary matches his descriptions of sadness and sorrow:

Love's Torment. A man, sad and melancholic, dressed in brown and dark clothing, encircled with thorns. On his head he will wear a heart pierced by an arrow with two serpents that encircle it. This figure will have his chest split open and torn by a Vulture, and will be in the act of gesturing with his hands to show his passions, and his torments.¹⁵

¹² Ripa, *Iconologia*, 87-88. Original text: “*Contento Amorofo*. Giovanetto di bello aspetto, con faccia ridente, con la veste dipinta di fiori, in capo terrà una ghirlanda di mirto, e di fiori insieme intessuti, nella sinistra mano un vaso pieno di rose, con un cuore, che si veda tra esse. Stia con l'altra mano in atto di levarsi i fiori di capo, per fiorirne il detto cuore, essendo proprietà de gl'amanti cercar sempre di far partecipe altrui della propria allegrezza.”

¹³ Ripa, *Iconologia*, 10-11. Original text: “*Allegrezza d'amore*. Giovane vestita con diversità di colori piacevoli, con una pianta di fiori di boragine sopra i capelli, in mano porterà saette d'oro, e di piombo, overo suonerà l'Arpa.”

¹⁴ Arnalta complains that *Poppea* is always singing about her dreams of marrying Nerone (fur sempre delle nozze canzoneggiando) in *Incoronazione* 1.4: Giovanni Francesco Busenello, *L'incoronazione di Poppea* (Venice: Andrea Giuliani, 1656), 14. Climene and Egisto discover that Clori and Lidio have written a lovers' oath in the forest in *Egisto* I.3: Giovanni Faustini, *L'Egisto* (Venice: Pietro Miloco, 1654), 18.

¹⁵ Ripa, *Iconologia*, 488. Original text: “*Tormento d'Amore*. Huomo, mesto, e maninconico [sic], vestito di color bruno, e fosco, cinto di spine, nell'acconciatura del capo porterà un cuore passato da una frezza con due serpi, che lo cercondano, mostrerà detta figura il petto aperto, e lacerato da uno Avoltore, stando in atto di mostrare con le mani, le sue passioni, ed il suo tormento.”

This entry is rather generic, as the words “sad” (*mesto*), “melancholic” (*melanconico*), and “torments” (*tormenti*) do little more than connect this emotion with sadness and sorrow; in fact, the only obvious reference to love is the presence of the snake-encircled heart. The lack of an engraving for this entry is also unfortunate, as the gestures that Ripa mentions (but does not describe) would be valuable in determining the specific physical acts that express emotions. Yet Ripa’s emphasis on pain, suffering, and sorrow parallels *Seicento* depictions of intense unhappy love in text and music, both of which closely resemble other sorrowful responses.

His entry “False Love, or Deception” (*Falsità d’amore, overo inganno*) offers a more nuanced depiction of the fickle lover. Here, Ripa represents unfaithful or feigned love through the metaphor of a mirror, which is an instrument of deception:

A woman, superbly dressed, holding with her hands a mermaid that is looking in a mirror. The false lover, under the cover of a pleasant appearance and sweet, false words, is careful to fool others by hiding the most deformed and wicked thoughts [...] The mirror is the truest symbol of falsehood, for it shows not the things that are placed before it, but only a copy of them that is not real. Also, in it the left hand appears to be the right, and vice versa; it is all that which bears the name of falsehood.¹⁶

The situations in which a character pretends that a suppliant’s love is requited illustrate the relevance of deceptive love in Venetian opera; this concept also receives considerable attention in the writings of the *Incogniti*, which are considered below.

In particularly Aristotelian fashion, *Seicento* authors were deeply concerned with the causes of love, and the majority of academic discourses on this emotion expound on this question. As the examples below from *Seicento* publications demonstrate (including opera libretti), most

¹⁶ Ripa, *Iconologia*, 142. Original text: “*Falsità d’amore, overo inganno*: Donna superbamente vestita, terrà con le mani una serena, che guardi in un specchio./ Il falso amante sotto la delicatezza d’una leggiadra apparenza, e sotto la dolcezza delle finte parole, tiene per ingannare ascose le parti piu deformi de suoi pensieri malvaggi, e per i piedi, e per l’estremità, come habbiamo detto altre volte, si prendono, e però gl’antichi dipingevano la serena in questo proposito. / Lo specchio è vero simbolo di falsità, perche se bene pare, che in esso specchio siano tutte quelle cose, che li sono poste innanzi, è però una sola similitudine, che non ha realtà, e quello, che gli si appresenta alla sinistra, viene alla destra mano, e medesimamente quello, che è dalla destra viene alla sinistra; il che è tutto quello, che importa questo nome di falsità, come benissimo racconta il Pierio nel lib. 42.”

documents contain descriptions and depictions of loving relationships based on pleasure and those based on virtue, and sometimes compare the two. The earliest reference comes from *Il cortegiano*, and it addresses what the narrative subject considers an obvious causal relationship between love and beauty, but reaches a nuanced conclusion. For Castiglione, the appreciation of beauty does give rise to love, but many positive attributes can be perceived as beauty, including exemplary manners, knowledge, speech, and gestures.¹⁷ This description could correspond with Aristotle's pleasure-based or utility-based love. Yet this relationship can also work inversely: Castiglione adds that either these beautiful attributes can give rise to love, or the affection we have for the person for other reasons can cause us to perceive their beauty more clearly, which could suggest virtue-based esteem.¹⁸ He then notes, in a half-jocular afterthought, that the most effective cause of love is simply the knowledge that one's affections are returned.¹⁹

Just as Aristotle chose to define love explicitly in his *Rhetoric*, a short story from the *Scherzi geniali* offers a succinct, two-paragraph description of the experience of love from the perspective of the character Antonino Caracalla. This description supports the view of love as an affect that easily supports mixture with other emotions (particularly sadness), which the texts and music of operas will also demonstrate:

There is no pain, or passion, or torment that I do not experience. The shadows afflict me; the light displeases me, my rest is disturbed, my sleep is interrupted, food has no taste, pleasures bore me, pastimes annoy me, and my friends are powerless to console me. If I see you, your eyes consume me, but if I do not see you, the desire to be near you torments me. I become jealous of others' glances, and I turn pale at yours. When I do not see you, I live only by the pure miracle of Love. I experience truly the view of those who value the soul of the lover more highly than the object of their affections or the body they inhabit. When I am far from you I feel no sensation other than pain. I have no words but to quarrel, no eyes but to burst forth in tears, no breast, but to

¹⁷ Baldassare Castiglione, *The Courtier (Il cortegiano)*, trans. Thomas Hoby (New York: The National Alumni, 1907), 84.

¹⁸ Castiglione, *The Courtier (Il cortegiano)*, trans. Thomas Hoby, 84.

¹⁹ Castiglione, *The Courtier (Il cortegiano)*, trans. Thomas Hoby, 84.

exhale sighs. If others speak to me, I do not understand them, or even hear them. I have no life, but that hope that you may promise yourself to me.”²⁰

Caracalla mentions here many of the textual signs for love in this repertoire, including references to eyes, tears, and sighs, but he also names other emotions that he experiences together with love as the result of stimuli from different situations related to his amorous state. This description of the experience of love is consistent with the multifaceted representations of this emotion that appear in *Seicento* literature.

The writings of the *Incogniti* reveal a strong preoccupation with the topic of love in both their novels and academic debates. All of these representations fit within Aristotle’s categories of love, although they generally ignore the love based on utility and focus on the other two causes, pleasure and virtue. Beauty is a sufficient cause for pleasure-based love in the fourth of the *Cento novelle*, in which the young Gualdiero is competing in an athletic competition when he spies the lovely (and unavailable) maiden Isnarda in the crowd.²¹ From a distance, her physical attractiveness is sufficient to inspire love, which Gualdiero proceeds to pursue (as do many male lovers in the *Cento novelle*) with little or no concern for the young lady’s unsuitability or reputation.²² In such depictions, the celebration of beauty and pleasure reflects the particular

²⁰ Gio. Francesco Loredano, *De gli scherzi geniali* (Venice: ad istanza dell’Accademia, 1643), 52-53. Original text: “Non è dolore, non è passione, non è tormento, ch’io non provi. Le tenebre mi affligono; la luce mi spiace, il riposo mi è interdetto, il sonno mi è interrotto, il cibo non mi gusta, i piaceri m’annoiano, i diporti m’infastidiscono, e gli amici non mi consolano. S’io ti miro, mi strug[g]ono i tuoi occhi: s’io non ti miro, mi cruc[cia] il desiderio: ingelosisco à gl’altrui sguardi, impalidisco à i tuoi.

Quando ch’io non ti veggo, vivo per puro miracolo d’Amore. Provo vera la opinione di coloro, che stimano l’anime de gli amanti essere più nell’oggetto, che amano, che nel corpo, che animano. Poiche lontano dalla tua presenza non ho senso, che per dolermi, n’è parole, che per querelarmi, nè occhi, che per isparger lagrime nè petto, che per esalar sospiri. Se altri mi parlano, non gl’intendo, ò non gli attendo: nè hò altro di vita, che quella speranza, che mi ti promette amante.”

²¹ Pietro Michiele, “Novella quarta,” in *Novelle amorose de’ signori incogniti*, ed. Francesco Carmeni (Cremona: Belpieri, 1642), 34-35.

²² Michiele, “Novella quarta,” in *Novelle amorose de’ signori incogniti*, 35-37.

moral system of the libertine *Incogniti* as well as their Aristotelian understanding of the causes of love.

The *Incogniti* also celebrate Aristotle's most valuable type of affection through positive depictions of faithful, virtuous lovers. The loving wife Felicia in the *novella* titled *La forza della gelosia* inspires this love when she describes her prayers for her husband: "In these few hours of your absence, I know not how I might have sinned, save perhaps [in spending my time] in prayers for your health."²³ Here and elsewhere in the *novella*, this loving wife affirms that she loves her husband and works to promote his welfare for his own sake, and not for the goods or pleasure she will also derive from his continued health and success. Her husband, who had previously sought to repudiate her publicly because he believed her to be unfaithful, is deeply moved by her selfless love, recognizing her virtue—perhaps for the first time—repents his cruel treatment.²⁴

The pleasure-based love, which seems to most readers today to imply an inferior moral foundation, underlies many relationships in operas by *Incogniti* librettists. Most conspicuously, it leads to the complicated moral system that many commentators notice in the plot of *Incoronazione*.²⁵ This moral stance has clear origins in the teachings of Cesare Cremonini, who interpreted Aristotle's teachings in ways that supported the pursuit of personal pleasure (including in loving relationships) as a means of achieving happiness and by no means morally

²³ Giovanni Francesco Loredano, *Bizzarie academiche* (Cremona: Belpiere, 1676), 374. Original text: "In queste poche hore della vostra assenza io non so d'haver peccato, che in fare voti per la vostra salute."

²⁴ Loredano, *Bizzarie academiche*, 374.

²⁵ Three interpretive perspectives on the moral system of *Incoronazione* include Wendy Heller, "Tacitus Incognito: Opera as History in *L'incoronazione di Poppea*," *JAMS* 52 (1999): 39-96; Tim Carter, *Monteverdi's Musical Theatre* (New Haven: Yale University Press, 2002); and Robert Ketterer, "*Militat omnis amans*: Ovidian Elegy in *L'incoronazione di Poppea*," *International Journal of the Classical Tradition* 4 (1998): 394.

unacceptable.²⁶ In fact, Aristotle himself stated that the friendship based on pleasure is nearer to the best (virtue-based) friendship than one based on utility, for in pleasure-based relationships, the two parties please one another reciprocally in a way that implies a certain “generosity of feeling,” and this is particularly true for young people.²⁷ Thus, the celebration both of these types of relationships that appears in the group’s debates, stories, and opera libretti has its basis in Aristotle’s own views on love as interpreted through their *Seicento* readings and Paduan education.

Regarding the causes of love, published debates on love topics often focus on the relationship between the eyes, sight, external appearance, and affection.²⁸ In documents from the *Incogniti*, the authors’ positions are often paradoxical or presented as two sides of a debate, as both approaches are typical of their group’s mode of academic discourse. Although they acknowledge the power vested in the beauty of the beloved, and particularly that of the eyes, to communicate and inspire emotion, they were simultaneously wary of any love that relied on external appearances. The debate about whether singing or crying more effectively gives rise to love, discussed in Chapter XII, is one example, as in both cases the author evaluates the capacity

²⁶ Ellen Rosand, “The Voice of Barbara Strozzi,” in *Women Making Music: The Western Art Tradition, 1150-1950*, ed. Jane Bowers and Judith Tick (Urbana: University of Illinois Press, 1986), 170. Gian Francesco Busenello, the *Incognito* librettist of operas by Cavalli and Monteverdi (including *Incoronazione*), recorded that he had been influenced by Paolo Sarpi and studied at Padua with Cremonini. Arthur Livingston, *La vita veneziana nelle opere di Gian Francesco Busenello* (Venice: V. Callegari), 31. Cremonini was known as a staunch Aristotelian, whereas the iconoclastic Sarpi advocated freer interpretations of Aristotle’s ideas. William J. Bouwsma, *The Waning of the Renaissance: 1550-1640* (New Haven: Yale University Press, 2000), 42-43. Loredano biographer Monica Miato offers information on the teaching relationship between Cremonini, Busenello, and *Incogniti* founder Francesco Loredano in *L’Accademia degli incogniti di Giovan Francesco Loredan, Venezia (1630-1661)* (Florence, Leo S. Olschki, 1998), 18. She further references Giorgio Spini, *Ricerca dei libertini: La teoria dell’impostura della religione nel Seicento italiano*, vol. 33 of *Biblioteca di Storia* (Florence: La Nuova Italia, 1983), 135 and 155-161.

²⁷ Aristotle, *Nicomachean Ethics*, trans. H. Rackham, 475.

²⁸ Along with the documents considered here, Vincenzo Nolfi’s courtesy book *Ginipedia overo Avvertimenti Civili per donna nobile* cites Aristotle’s works in a chapter connecting the eyes with the expression of affect. Vincenzo Nolfi, *Ginipedia overo Avvertimenti Civili per donna nobile* (Bologna: H. H. del Dozza, 1662), 321-26. Nolfi was also the librettist for the opera *Il Bellerofonte* which Francesco Saccati set for the Teatro Novissimo: Vincenzo Nolfi, *Il Bellerofonte* (Venice: Surian, 1642).

of the respective physical act to communicate truth or to deceive.²⁹ Iain Fenlon and Peter N. Miller summarize the overall relationship that the *Incogniti* perceived between external beauty, sight, and love in *The Song of the Soul*: “the *Incogniti* claimed that corporeal love depended upon the appearances and upon the eyes. It is in the eyes of women that this dangerous Love resides, and this is what gives them such control over men.”³⁰ Their analysis of *Incogniti* publications reveals the paradoxical view that love relies on appearances and thus on the eyes, but that love that relies on sight also ensnares with false beauty.³¹ Fenlon and Miller rightly characterize the love that the *Incogniti* describe in these debates as “corporeal” love, not “true” love.³² Another way to express this would be to categorize the appearance-based love as Aristotle’s love founded on pleasure, which is short-lived.

It is the combination of both types of love that makes the discourse on this emotion in opera and in its creators’ other writings so rich and varied. In a love letter, the character Antonino Caracalla in the *Scherzi geniali* offers an illustration of the difference between the two causes of love from a *Seicento* perspective.³³ He first describes the beginning of his relationship with his beloved Giulia as the result of the eyes’ operation in exchanging glances, although he also mentions sighs: “Her glances and sighs were the messengers of her ardent feelings, and of her love.”³⁴ This early relationship is based on external signs, which point to its basis in mutual

²⁹ Loredano, *Bizzarie accademiche*, 324. See also Rosand, “The Voice of Barbara Strozzi,” 278-80.

³⁰ Iain Fenlon and Peter N. Miller, *The Song of the Soul: Understanding Poppea* (London: Royal Musical Association, 1992), 85.

³¹ Iain Fenlon and Peter N. Miller, *The Song of the Soul*, 85. In this discussion, they also note that the libretto for *Incoronazione* is full of references to the eyes of women. They connect this focus on eyes with a contemporary painting by Emilian artist Luca Ferrari, which shows Nero reaching to stab Ottavia, but hesitating when a look in Poppea’s eyes captivates him.

³² Fenlon and Miller, *The Song of the Soul*, 85.

³³ Loredano, *De gli scherzi geniali*, 51-52.

³⁴ Loredano, *De gli scherzi geniali*, 45. Original text: “Gli guardi, e i sospiri erano i messaggieri delle sue fiamme, e de i suoi amori.”

attraction. Yet he later describes the fullness of this relationship, which is based on more than those initial glances:

He is not a true lover who loves only with his eyes. Only the foolish fall in love with an appearance. The resplendent beauty that shines in your face is perhaps the quality that the everyday person values most, but I value least and love least. The most truly beautiful qualities reside in the soul.³⁵

Caracalla's description of the love based on virtue matches Aristotle's, and the trajectory of this relationship is characteristic of those in Venetian operas, which often begin in amorous attraction in Act I and end in a stronger, longer-lasting union based on respect for intrinsic qualities in Act III.³⁶

In opera libretti, textual depictions of loving relationships reveal examples of all three Aristotelian categories of love, although those based on utility—which Aristotle names and describes first—are least common. Poppea's love for Nerone can be interpreted either as pleasure-based or as utility-based. My own interpretation is founded on Poppea's words when she is not in Nerone's presence, which focus on her ambitious desire to become the empress rather than any love for the emperor or pleasure she takes in their relationship (for example, in her scenes with Arnalta such as *Incoronazione* I.4 or II.10). Thus, I categorize hers as an

³⁵ Loredano, *De gli scherzi geniali*, 51-52. Original text: "Non è amante quegli, che ama solamente con gli occhi. I poco saggi s'innamorano di prospettive. Quel più bello, che risplende nel tuo volto, e che forse più pregia la plebe, è quello che meno pregio, e stimo. Le vere bellezze hanno la residenza nell'animo."

³⁶ Another academic debate seconds this Aristotelian distinction between the sensual love that the *Incogniti* so distrusted and the deeper love that does not rely on the pleasure one derives from contact with the beloved. This essay, titled *Se la lontananza sia vero rimedio d'Amore*, considers both sides of the question: does distance from the beloved increase or decrease love? The author first states that the inability of the distant beloved to communicate affection through his or her eyes causes love to decrease: "love is nothing other than a game of glances," and without this contact, love quickly vanishes. Original text: "...il più potente antidoto, che preservi il nostro animo dalla corruttione d'amore è la lontananza. Perche amore non essendo altro, ch'un concorso d'occhi amorosi, che mandano fuori quelli spiriti vivacissimi, se crediamo a Platone, co'l dipartirsi dall'oggetto amato necessariamente svanisce l'amore, e si perde l'affetto." The opposing position concludes that distance does not destroy love, for real love does not depend on the outer sense organs, but resides in the soul, which does not suffer alteration as the result of a change in location. These two views on love and distance are not in fact opposing one another, as they initially appear, but describing two different categories of Aristotle's three causes of love. Giovanni Francesco Loredano, *Bizzarie accademiche*, 111.

affection based on utility. The suitors' attraction to Penelope in *Ritorno* also derives mostly from the material gain that marriage to her would represent. Some relationships between servants and their employers may also fall into this category.

Depictions of the other two categories of love (pleasure-based and virtue-based) are more widespread in libretti. Opera plots, and particularly those of the later group of professional librettists, usually revolve around two pairs of young lovers whose fickle emotions lead to a one or more exchanges of partners before the events of the end of the opera finally restore them to their proper partners. In most cases, these young lovers are experiencing pleasure-based love. Examples abound, but the relationships between Clori and Lidio in *Egisto* or Silandra and Alidoro in *Orontea* are two of these relationships based mostly on external appearances and infatuation that dissolve quickly. The many commentaries on the association of Penelope with virtue in *Ritorno* hint correctly at the designation of her relationship with Ulisse as virtue-based. When Tim Carter comments that Penelope's choice in her final aria, "Illustratevi, o cieli" (*Ritorno* III.X), is one between love and honorable constancy, he is addressing the foundation of her love.³⁷ For me, this aria is in fact an excellent depiction of Aristotelian virtuous love, the most enduring affection. Furthermore, her refusal to recognize Ulisse until this point in the opera is a manifestation of the distrust the *Incogniti* bore for love that relied on outward appearances. Finally, in questioning him, she recognizes not his face, but his soul and the enduring connection they share that is based on respect for virtuous qualities.

The affection between Ottone and Drusilla in *Incoronazione* offers a particularly fruitful case study because of the way that it changes over the course of the opera, which perfectly matches the account that Aristotle gives in the *Rhetoric* of developing affections over time. Their

³⁷ Tim Carter, "'In Love's Harmonious Consort'? Penelope and the Interpretation of *Il ritorno d'Ulisse in patria*," *Cambridge Opera Journal* 5 (1993): 13-15.

initial relationship is based on utility, as Ottone has very little interest in Drusilla during their early interaction in *Incoronazione* I.13 (although he feigns greater affection than he feels to serve his own ends).³⁸ In II.9, after Ottavia has ordered him to kill Poppea and he needs Drusilla's assistance to complete this deed, his perception of her utility increases, and his professions of affection similarly increase in intensity in scene II.11.³⁹ For Aristotle, this love based on utility is the least valuable, as it does not even imply much "generosity of feeling."⁴⁰

Yet the events of the opera's final act alter this relationship in a fundamental way. Aristotle states that the loves based on pleasure and utility are both short-lived, but that if in the process of the relationship, a deeper love based on virtue develops, they can be converted into lasting affections of this third type.⁴¹ When Nerone and Arnalta accuse Drusilla of the attempt on Poppea's life in *Incoronazione* III.3-4, Ottone overhears Drusilla protesting her own guilt and his innocence.⁴² He is so moved when he observes her self-sacrifice, which is motivated by virtuous love, that he reveals his presence and attempts to exonerate her at the cost of his own life. The two are then judged to be guilty and banished from Rome, and they depart for exile together rejoicing in their new love for one another:

OTT. Sire, I am not punished, but rather blessed;
 The virtues of this lady
 will be the riches and glory of all my days.

DRUS. I wish nothing but that I might live and die with you.
 I owe to my fortune in return
 all that she gave to me,

³⁸ Busenello, *L'incoronazione di Poppea*, 28-30.

³⁹ Ottavia orders Ottone to kill Poppea in Busenello, *L'incoronazione di Poppea*, 41-43. Ottone's interaction with Drusilla can be found subsequently on pages 44-46.

⁴⁰ Aristotle, *Nicomachean Ethics*, trans. H. Rackham, 475.

⁴¹ Aristotle, *Nicomachean Ethics*, trans. H. Rackham, 465.

⁴² Busenello, *L'incoronazione di Poppea*, 53-56.

for you have recognized
constant faith in a woman's heart.⁴³

The transformation of their relationship from Ottone's utility-based love to a mutually virtue-based love is thus complete.

This scenario, in which someone who is deeply in love with one person throughout the plot suddenly falls in love with someone else at the end of the opera, is in fact a common occurrence in *Seicento* Venetian libretti. According to our understanding of love today, such endings do not seem verisimilar, and yet from an Aristotelian perspective, they are entirely verisimilar and actually depict the strongest, longest-lasting loving relationships in this repertoire. Another example takes place in *Xerse* III.20 when Arsamene and Xerse, who have sought the love of the same woman throughout the opera, engage in combat.⁴⁴ Amastre, the woman to whom Xerse was previously betrothed and who still loves him, takes up one of their weapons and reveals her identity, and the onlookers believe that she will kill Xerse herself in vengeance for his abandonment. Believing himself to be at the point of death, Xerse still affirms his pleasure-based love for Romilda: "Kill me, yes; for if I have lost/Romilda, who is my life,/Then it is true that/Today is the last day of my life."⁴⁵ Amastre refuses and instead states that she will kill herself instead as the result of the pain that he has caused her by withdrawing his love. Immediately, Xerse responds emotionally: "Ah, what a merciful affection arises in my breast!"⁴⁶

⁴³ Busenello, *L'incoronazione di Poppea*, 56. Original text: "Ot. Signor, non son punito, anzi beato,/La virtù di costei/Sarà ricchezza, e gloria à giorni miei. Dru. Ch'io viva, e mora teco altro non voglio./Dono alla mia fortuna/Tutto ciò, che mi diede,/Purche tu riconosca/In cor di donna una costante fede."

⁴⁴ Nicolò Minato, *Xerse* (Venice: Matteo Leni, 1654), 69-70.

⁴⁵ Minato, *Xerse*, 70. Original text: "Uccidetemi sì; che s'hò perduta/Romilda la mia vita,/Ben è ragion, che sia/Questo del viver mio l'ultimo dì."

⁴⁶ Minato, *Xerse*, 70. Original text: "Ahi qual mi serpe in sen pietoso affetto!"

In the exchange that follows, which parallels many other examples in this repertoire, Xerse realizes the value of Amastre's remarkable faithfulness, courage, and virtue, and these instantly inspire virtue-based love. Amastre has traveled in disguise through great peril to reach Xerse purely because her faithful love compels her to do so, and she has arrived and revealed her presence just in time to save his life and to sacrifice her own, thus allowing him to marry another woman if he chooses, despite her anger and pain. Xerse's own virtuous response confirms that their rekindled relationship is a virtue-based one:

AMASTRE: Thus Fate decrees it,
That you will live, and I will die
You as an example of perfidy, and I of faithfulness.

XERSE: Stop, alas, I repent; I adore you.
If you take your own life, I too will die.

AMASTRE: Your love for me has returned?

XERSE: It has returned; but I know that I am unworthy,
Beautiful one, of pardon, and of mercy.
Amastre, my life, my heart, my Idol
Here is my breast; strike true.⁴⁷

Amastre throws aside the weapon, and the couple is happily reunited. Like Ottone and Drusilla, Xerse and Amastre finally achieve a reciprocal loving relationship at the end of the opera when both partners suddenly recognize their partners' virtue. This love may seem sudden and unconvincing when it is examined out of context, but from an Aristotelian philosophical

⁴⁷ Minato, *Xerse*, 70. Original text:

AMAS. Così 'l Fato richiede,
Che tù viva, ch'io mora
Tù di perfidia esempio, ed io di fede.
XER. Fermate, ahimè, penito son, v'adoro.
Se v'uccidete, i' moro.
AMAS. Ritornate ad amarmi?
XER. Torno; mà s'ò, ch'indegno
Bella son di perdono, e di pietate
Amastre, vita, cor, Idolo mio
Ecco il seno, piagate.

perspective, these relationships are in fact stronger and more likely to last than those of pleasure-based couples such as Nerone and Poppea or Arsamene and Romilda.

Depictions of Happy Love in *Seicento* Operatic Music

Considering that several of each opera's characters will be in love for much or all of the opera's plot—possibly with multiple partners—a methodology for separating sections depicting happiness from happy love was necessary for the preparation of the following case studies.

Examination of the libretti revealed that happy scenes fall into three separate categories:

characters who are happy about situations that do not involve love; lovers who are expressing general happiness without mentioning their love or romantic partner; and lovers whose text directly mentions their feelings of love. Also, given the ability of this text and music to shift quickly between affects and actions, even solo scenes may contain sections of more than one of these. Thus, scenes in which the text focuses on one of the first two categories were included in the analysis for Chapter VI and case studies for happy love are made up only of scenes in which characters speak or sing specifically about their romantic hopes, infatuations, and marital bliss.

The same process separated scenes of sadness from scenes of unhappy love, and in both situations, the differences in textual focus were also reflected in the presence of different groups of affective markers in the music.

Music for lovers whose love is requited, or those who express belief or hope that their love will be requited, contains several markers for positive emotions both alongside and interwoven with new markers that depict love. The general musical markers for happiness include predominantly conjunct melodic shapes and continuous vocal phrasing, and both of these also occur in happy love. Likewise, in moments of higher intensity, the composer often chooses

to set short sections of text in triple-meter aria style, and the joy cadential formula is also prevalent in the music of happy love. Possibly due to the connections between song and love that fascinated the *Incogniti*, happy lovers are likely to resort to moments of diegetic music, as are characters experiencing happiness in general. Yet two of the markers for joy do not frequently appear in lovers' music. The local repetition of short sections of text that appears in joyful music is seldom present in scenes of happy love, even when the affective intensity is high. Also, although particular ornamental vocal lines do occur, these tend not to use the scalar rising figures and sequences that are prominent in scenes of happiness.

New melodic, rhythmic, and harmonic markers that depict love appear together with—or modifying—these markers for happiness. These include two specific melodic gestures that are related to one another: the melodic contours may rise and fall repeatedly in a meandering, twisting-and-turning shape, or the vocal line may alternate rapidly between two notes to play seductively upon the interval of the semitone. (These ornamental gestures take the place of the scalar, rising sequences that appear in scenes of rejoicing when the character is expressing joy rather than love.) A frequent rhythmic marker is the use of dotted rhythms in the melodic line of recitative or in melismatic sections of aria music. These characteristics suggest a conceptual relationship, albeit probably not a conscious one, to the ways that opera creators like the *Incogniti* understood love to function; as Antonino Caracalla's account of the experience of love indicates, they believed lovers were restless, unsettled, and emotionally volatile.⁴⁸ Music for happy lovers also carries strong associations with particular harmonic characteristics. Case studies drawn from these seven operas revealed an overwhelming preference for the modalities centered on A, D, and E that are built on the minor third. Lastly, arias for this affect usually

⁴⁸ Loredano, *De gli scherzi geniali*, 52-53.

incorporate interaction between the voice and the *basso continuo* (or *continuo* and upper violin parts), which may take the form of imitation or of movement in parallel thirds.

From the set of case studies in requited or hopeful love, a pair of adjoining scenes from *Orontea* offers clear examples of nearly every marker described above. *Orontea* I.7-8 features a love scene (including a duet, which will be considered separately) between two secondary characters: the courtiers Silandra and Corindo, who reside at the court of Orontea, the Queen of Egypt. As the plots for Venetian operas typically include love triangles and a considerable number of transfers of affections until the triangles are eventually resolved in the finale, these two characters will not enjoy uninterrupted amorous bliss throughout the opera. This is their first appearance on stage, however, and at this point nothing has yet occurred to endanger their love. In scene I.7, Corindo reflects on the sweetness of experiencing love in his aria, “Com’è dolce.” This text is itself a commentary on the affect of love, clearly situating their affection within Aristotle’s pleasure-based category of relationships: “How sweet it is to enjoy an amorous beauty,/Who graciously gives to you all that for which your heart yearns.”⁴⁹ Corindo’s music in this aria uses the entirely smooth, stepwise melodies and long phrases associated with happy affects (see Ex. VIII.1a). The phrases are also continuous, as rests in the vocal line occur only to set off the single instance of text repetition that adds emphasis in the first line of text.

These characteristics for happiness appear again in the beginning of I.8, when Silandra uses the same music as Corindo to express her own love for him. Their shared textual and musical material here emphasizes the reciprocation of their affection. Silandra’s version includes new, but parallel, text that addresses the reciprocity of their pleasure-based love: “How [sweetly]

⁴⁹ Giacinto Andrea Cicognini, *L’Orontea* (Venice: Steffano Curti, 1666), 20. Original text: “Come è dolce il vezzeggiar/Amorosa beltà,/Che cortese ti dà/Quanto il cor sà bramar,/E se dolce è quel piacer,/Quant’è più dolce nel suo sen goder.”

VIII.1b).⁵⁰ Interwoven with these markers for happiness are new markers for love. Rather than the sequential rising scales that characterize high-intensity joyful music, Cesti sets Corindo's text in meandering, languid vocal lines that take the form of small arches or written-out ornaments resembling what later came to be known as *gruppetto* turns (see Ex. VIII.1a, mm. 3-7 and 12-14, respectively). The melismatic closing section of the verse incorporates dotted rhythms into the stepwise melisma, as well as imitative interaction with the *basso continuo* (mm. 21-24). Also, the entire section shows a preference for cadences on D-minor and A-minor sonorities at the ends of semantic units (such as m. 14 and m. 28). These harmonies (together with E-minor) appear more frequently than any others at the ends of phrases and sections in scenes of happy love.

1 CORINDO

Com' è dol - ce, com' è dol - ce il vez - zeg - giar.

6 6 6 7 4 3 6 17

7 A - mo - ro - sa bel - tà, Che cor - te - se ti dà Quan - to il cor quan - to il cor sa - bra -

6 6 7 6 6 5

14 mar. Com' è dol - ce, com' è dol - ce il vez - zeg - giar.

21 Com' è dol - ce il vez - zeg - giar.

⁵¹ This musical example is drawn from Antonio Cesti, *Oronthea*, ed. William Holmes, *The Wellesley Edition* 11 (Wellesley, MA: Wellesley College, 1973), 45-46.

Ex. VIII.1b: Cesti and Cicognini, *Orontea* I.8, mm. 1-28.⁵²

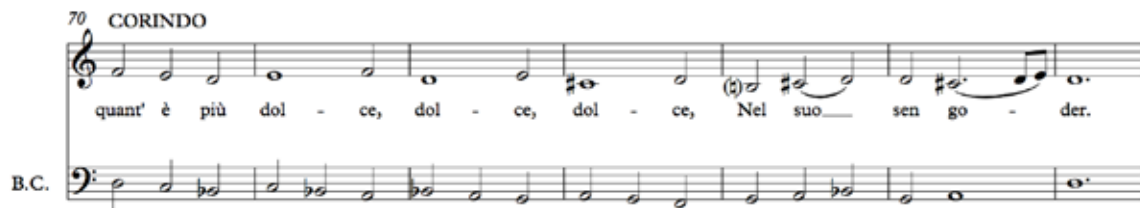
The musical score is for Silandra's aria in Act I, Scene 8 of *Orontea*. It consists of four systems of music, each with a vocal line and a basso continuo (B.C.) line. The lyrics are: 'Co - me dol - ce, co - me dol - ce m'in - va - ghi. ti bell' o - ro d'un crin, Co - me un guar - do di - vin I miei spir - ti, i miei spir - ti ra - pi. Co - me dol - ce, co - me dol - ce m'in - va - ghi. Co - me dol - ce m'in - va - ghi.'

Another juxtaposition of happy and love-focused markers occurs later in this scene. When Corindo is particularly focused on the pleasure he receives, he does in fact repeat text locally (a marker for intense happiness) by singing *dolce* three times, but the music also emphasizes the semitone interval through lower neighbor tones: in this case, agogically- and metrically-accented notes form dissonances with the moving *continuo* when it descends, and the dissonance is resolved by contrary motion with the voice rising a semitone (see Ex. VIII.2, mm. 71 and 73). The following two measures also emphasize the melodic semitone relationship between C-sharp and D (mm.74-75). This passage further demonstrates the coordination with the

⁵² This musical example is drawn from Antonio Cesti, *Orontea*, ed. William Holmes, 54-55.

basso continuo typical of love music through its parallel motion in thirds (with the voice an octave higher) extending throughout the phrase and ending at the cadential preparation in m.75. These markers for love take place together with the text repetition, stepwise melodic movement, and continuous phrasing that indicate high-intensity joy.

Ex. VIII.2: Cesti and Cicognini, *Orontea* I.7, mm. 70-76.⁵³



This pair of scenes is particularly interesting as a case study due to the way that Cesti and Cicognini play with the markers and established conventions for love music for comedic purposes. Corindo and Silandra are not the only characters to sing this love-laden music in *Orontea* I.7-8. After Corindo completes a full statement of his text (“How sweet it is,” etc.), a ritornello follows and in a second verse, set to the same melody and with equally love-focused musical material, Gelone sings about his own love for good wine: “How sweet it is to see again Marzimino wine pour forth from the bottle. It can bring joy to the soul. And if it is sweet to see, how much sweeter it is to drink and become pleasantly inebriated.”⁵⁴ After Silandra’s verse begins the next scene (I.8) using related poetry and identical music, Gelone attempts a second verse, drunkenly intoning the words “How sweet...” before Corindo interrupts and silences him so that they can continue the love scene according to established conventions (see below, “The Love Duet”). Corindo and Silandra’s love text and music become an entertaining parody when

⁵³ This musical example is drawn from Antonio Cesti, *Orontea*, ed. William Holmes, 49.

⁵⁴ Cicognini, *L’Orontea*, 20. Original text: “Come è dolce il vezzeggiar/Amorosa beltà,/Che cortese ti dà/Quanto il cor sà bramar,/E se dolce è quel veder,/Quant’è più dolce imbracciarsi e ber.” This scene can be found in Cesti, *Orontea*, ed. William Holmes, 50-53.

they issue forth from Gelone, whose primary character trait in the opera is his affinity for drink. Here, the poetic text plays on the fact that it could be normal in this repertoire for a verse of love poetry to use the phrase “become inebriated” (*imbriacarsi*), precisely as Gelone does, to refer to a lover rather than alcohol. The re-use of Corindo’s love music then solidifies the scene’s parody of love arias. For such comedy to work, however, the textual conventions and musical markers that communicate an affect of happy love need to be clearly evident in the scene and, to some degree, standardized across love repertoire so that the audience members understand that the parody in this scene is not merely of Corindo, but of the love aria in general.

Although all scenes of happy love include markers for joy and love to reflect this mixing of affects, the following case studies from other operas help to expand upon the ways that markers for love can appear in such scenes in different ways to suit the dramatic situation and the character’s personality. Vocal gestures, dotted rhythms, interaction with the *basso continuo* are each considered in turn, as well as the special role that the joy cadential formula plays in the depiction of happy love. The individualized ways that composers applied markers for love and happiness enable a wide variety of musical effects and representations, both of the characters and of the natures of their relationships to one another.

The meandering and semitone-emphasizing melodic gestures that appear in *Orontea* I.7-8 appear prominently in nearly every case study, although each instance is individualized in accordance with an Aristotelian view of emotional experience.⁵⁵ For example, one scene

⁵⁵ One other notable instance of the lower semitone neighbor occurs in the rather sad exchange between Romilda and Xerse in *Xerse* III.8. In this scene, Romilda reluctantly admits to Xerse that she already loves his brother Arsamene and that her affections are returned. The only such gesture in this section occurs on the words *mi amò* in Romilda’s statement “Arsamene loved me [i.e., already declared his love].” This moment is an example of the flexible use of markers: semitone movement is also a marker for sadness, and in this case, it can actually communicate both simultaneously: Romilda is sad to hurt Xerse and to disobey his rule, but she is also genuinely happy in her reciprocated love for Arsamene.

depicting an individual's expression of happy love has received more attention from scholars than almost any other in this repertoire: the joyful reunion of Ulisse and Penelope that ends *Il ritorno d'Ulisse in patria*. Tim Carter rightly describes this aria as "the music of love," and this case study indeed contains many markers for happy love, although the predominant musical markers are those for happiness.⁵⁶ Here, much of Penelope's text focuses on her own rejoicing, which she invites the breezes, the streams, the birds, and others to join: "Shine, O heavens,/Bloom once again, O fields; breezes, rejoice./The little birds in singing,/The streams in murmuring now recover their happiness."⁵⁷ This text is set in a varied strophic form punctuated with *ritornelli*, and in each strophe the basic melody is set to music that reflects the affective content of the new text. Penelope's first statement contains the typical conjunct motion and long, continuous phrasing of joyful music.

Yet the scalar ornaments written into the vocal line do not precisely match those that other characters use in scenes of joy. Rather, the meandering melodic gestures in mm. 131-143 are suggestive of love (see Ex. VIII.3a). The rising scalar figures that can be markers for positive emotion in m.133 do not in fact rise in a clear, regular sequence (such as Drusilla's sequences in *Incoronazione* III.1; see Chapter VI), but instead return to the same note (e) before turning on g to continue the stepwise ascent. The prominent position of the e-f semitone at the bottom of this repeated figure, the b-c' semitone at its peak in m. 134, the raised g-sharps in m. 132, also emphasize the semitone motion within the line. This organization of the melisma combines aspects of the musical markers for happiness and love in a dramatic situation that calls for both emotions simultaneously. A more typical instance of the meandering ornamental lines for love

⁵⁶ Carter, *Monteverdi's Musical Theatre*, 261.

⁵⁷ Giacomo Badoaro, *Il ritorno d'Ulisse in patria* (manuscript, 1641), 58v-59. Original text: "Illustratevi o cieli,/rinforatevi o prati, aure gioite./Gl'augelletti cantando,/i rivi mornorando hor si rallegriano."

takes place in the recitative-style phrase at the end of this aria when Penelope finally mentions the cause of her emotion: “her phoenix, risen from the ashes of Troy” in mm.170-172 (see Ex. VIII.3b).

Ex. VIII.3a: Monteverdi and Badoaro, *Ritorno* III.10, mm. 123-35.⁵⁸

123 PENELOPE

Il - lu - stra - te - vi o cie - li, rin - fio - ra - - te vi o pra-

B.C.

127

Vln. 1

Vln. 2

Vla. 1

Vla. 2

B.C.

132

-i - te, gio - i - - - - [te,] au - re - gio - i - te.

B.C.

⁵⁸ This musical example is drawn from Claudio Monteverdi, *Il ritorno d'Ulisse in patria*, ed. Rinaldo Alessandrini (Kassel: Bärenreiter, 2002), 117-18. Note on musical transcription: the string parts enter in m. 35, but have been omitted from this measure in the interest of space.

Ex. VIII.3b: Monteverdi and Badoaro, *Ritorno* III.10, mm. 167-72.⁵⁹

Along with twisting, unpredictable vocal lines, dotted rhythms occur in many scenes of happy love, and particularly those that coincide with Aristotle's pleasure-based affection. The aria "Delizie, contenti" from *Giasone* I.2 is one example.⁶⁰ This lilting melody winds languorously through several changes of directionality along an overall descending pitch trajectory (see Ex. VIII.4). Its dotted rhythms combine with the use of minor modal sounds to communicate high-intensity love, although it is likely that Giasone's intense love for his unknown beauty (later to be revealed as Medea) is based mostly on pleasure. In fact, Giasone will leave her at the end of the opera and return to his previous lover, Isifile. Resuming his relationship with Isifile reflects his newfound respect for her virtuous constancy to him despite his abandonment.

⁵⁹ This musical example is drawn from Monteverdi, *Il ritorno d'Ulisse in patria*, ed. Rinaldo Alessandrini, 120.

⁶⁰ The two scenes discussed here are both from operas by Cavalli, but similar examples exist in the operas of other composers. A few examples include *Incoronazione* I.3, *Orontea* I.8, *Orontea* II.8, and *Medoro* I.7, in which this rhythm is simulated with alternating half and quarter notes.

Ex. VIII.4: Cavalli and Cicognini, *Giasone* I.2, mm. 1-36.⁶¹

The musical score is presented in two systems. The first system includes staves for [Violin I], [Violin II], GIASONE (soprano), and B.C. (basso continuo). The Giasone part begins with the lyrics "De - li - zia è con - ten - ti che l'al - ma be - a - te,". The second system includes staves for Vin. I, Vin. II, a vocal part (likely Giasone), and B.C. The vocal part continues with the lyrics "fer - ma - te, fer -". The B.C. part provides a continuous bass line throughout both systems.

⁶¹ Notes on musical transcription: In m. 4, the quarter note in Giasone's part uses white notation; Violin II, m. 12 and 16, note 2 is given as f#'.

Ex. VIII.4: Cavalli and Cicognini, *Giasone* I.2, mm. 1-36, continued.⁶²

The musical score is presented in three systems, each containing staves for Violin I (Vln. I), Violin II (Vln. II), and Bass/Contralto (B.C.). The vocal line is positioned between the violin staves. The lyrics are written below the vocal staff.

System 1 (mm. 13-18):

Vln. I: [Musical notation]

Vln. II: [Musical notation]

Vocal: ma - te, sù que - sto mio co - re, deh

B.C.: [Musical notation]

System 2 (mm. 19-25):

Vln. I: [Musical notation]

Vln. II: [Musical notation]

Vocal: più, deh più non stil - la - - - te le gio - ie d'a - mo -

B.C.: [Musical notation]

System 3 (mm. 26-31):

Vln. I: [Musical notation]

Vln. II: [Musical notation]

Vocal: - re. De - li - zie, mie ca - re, fer -

B.C.: [Musical notation]

System 4 (mm. 31-36):

Vln. I: [Musical notation]

Vln. II: [Musical notation]

Vocal: ma - te - vi qui. Non

B.C.: [Musical notation]

⁶² Notes on musical transcription: In m. 4, the quarter note in Giasone's part uses white notation; Violin II, m. 12 and 16, note 2 is given as f#'.

Another example comes from the aria exchange that leads into a duet in the love scene between Lidio and Clori in *Egisto* III.1. This text closely resembles that of Corindo in *Orontea* I.7 (see above) and reflects on the affect of love and the pleasures of love that is required. It also identifies the love between these two characters as pleasure-based and therefore temporary: “The suffering is delightful,/The pining is dear,/The death is life/If they are for a lovely and merciful one,/For a beautiful and loving girl.”⁶³ (In a typical plot resolution, they will later be separated and reunited with their respective original fiancés, Climene and Egisto.) This section for Lidio again combines a lilting, meandering vocal line with a dotted rhythmic pattern (see Ex. VIII.5).
Ex. VIII.5: Cavalli and Faustini, *Egisto* III.1, mm. 1-17.⁶⁴

The musical score for Lidio and B.C. in *Egisto* III.1, measures 1-17, is presented in three systems. The first system (measures 1-6) shows Lidio's vocal line in treble clef and B.C. in bass clef. The second system (measures 7-11) continues the vocal line and B.C. The third system (measures 12-17) concludes the section. The lyrics are: "È gra - to il pe - na - re, è ca - ro il lan - gui - re, è vi - ta il mo - ri - re per bel - la pie - to - sa, per bel - la a - mo - ro - sa, è vi - ta il mo - ri - re per bel - la pie - to - sa, per bel - la a - mo - ro - sa." The B.C. part is written in black notation.

Another marker for love is interaction between the voice and the *basso continuo*, which could be a manifestation of the association in *Seicento* depictions between lovers and music or

⁶³ Faustini, *L'Egisto*, 58. Original text: “È grato il penare,/È caro il languire,/È vita il morire/Per bella pietosa,/Per bella Amorosa.”

⁶⁴ Note on musical transcription: *Continuo* part, m. 14, note 2 uses black notation.

singing; whether or not the character sings diegetic music or uses aria style, coordination with the *continuo* offers a songlike quality. Though this relationship takes many forms, three compositional approaches are the most common: the use of a *basso ostinato*; imitation between the voice and *continuo*, and parallel movement in thirds. A remarkable number of aria-style settings with texts focused on happy love use the first of these, a *basso ostinato*, and several examples from the group of operas included in this study specifically use *continuo* parts that are based on a descending tetrachord. Of the two versions of this pattern that occur frequently, the descending tetrachord with an intervallic organization of (descending) tone-tone-semitone (TTS) has become associated through tradition with lament in Baroque music, as in Monteverdi's "Lamento della ninfa" and, further afield and later, Henry Purcell's "When I am Laid in Earth" from *Dido and Aeneas* (in a chromatic version of the tetrachord).⁶⁵ Yet both this tetrachord and another that reverses the intervallic arrangement to sound as (descending) semitone-tone-tone (STT) occur in love scenes from Venetian operas, either as a sustained ostinato or as a shorter but prominent *continuo* gesture.

The second (STT) tetrachord appears more frequently in the sample included in this study, although both appear. The third verse of Romilda's love song in *Xerse* I.5 is one example of a love aria using a descending STT tetrachord (see Ex. VIII.6). Also, in the case of *Orontea* I.8, the first case study used in this chapter, the same character sings over both of these tetrachords at different points in the opera. The love duet that follows Corindo's and Silandra's arias is based on an SST tetrachord *continuo* line, as is the most famous such duet: "Pur ti miro" from the finale of *Incoronazione* (see below, "The Love Duet"). Later in *Orontea*, however, the

⁶⁵ Ellen Rosand, "The Descending Tetrachord: An Emblem of Lament," *Musical Quarterly* 45 (1979). See also Pablo FitzGerald Cerdà, "Laments in the Early Operas of Francesco Cavalli (1639-1649)," PhD diss., Universidad Complutense de Madrid, 2016, 6.

joyfully optimistic love aria Silandra sings in II.8, having rejected Corindo in favor of Alidoro, uses a TTS in the *continuo*.

Ex. VIII.6: Cavalli and Minato, *Xerse* I.5, mm. 67-85.⁶⁶

The image displays a musical score for three systems of measures. Each system includes staves for Violin I, Violin II, a vocal line for ROMILDA, and a basso continuo (B.C.) line. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are in Italian.

System 1 (Measures 67-72):

- Violin I:** Measures 67-72. Measure 72 ends with a double bar line.
- Violin II:** Measures 67-72. Measure 72 ends with a double bar line.
- ROMILDA:** Measures 67-72. Lyrics: "Co - ro - nia - mo d'ap - plau - si lo stral".
- B.C.:** Measures 67-72. Measure 72 ends with a double bar line.

System 2 (Measures 73-78):

- Violin I:** Measures 73-78. Measure 78 ends with a double bar line.
- Violin II:** Measures 73-78. Measure 78 ends with a double bar line.
- ROMILDA:** Measures 73-78. Lyrics: "che m'im - pia - gò, sem - pre l'a - do - re".
- B.C.:** Measures 73-78. Measure 78 ends with a double bar line.

System 3 (Measures 79-84):

- Violin I:** Measures 79-84. Measure 84 ends with a double bar line.
- Violin II:** Measures 79-84. Measure 84 ends with a double bar line.
- ROMILDA:** Measures 79-84. Lyrics: "-rò, sin ch'io be - va dell' au - re i vi - ta - li a - li - men - ti.".
- B.C.:** Measures 79-84. Measure 84 ends with a double bar line.

In the second typical type of *continuo*-voice interaction, the two lines may interact with one another briefly as imitative partners in short, usually repeated exchanges. The voice-*continuo*

⁶⁶ Notes on musical transcription: Arsamene first begins singing in the final measure of this example, but his staff has been omitted as it is not relevant to the discussion here; the Violin II part in m. 4 (notes 2-5) have been corrected by a later hand; the Violin I part is missing a sharp on m. 73, note 3.

exchange that is a marker for love in this context may take place only one or two times in succession, or may occur three or four times but include only a very short motive of a few notes' duration. In contrast to the example given above from *Orontea* I.8 (see Ex. VIII.1a), *Incoronazione* II.4 exemplifies the latter type of imitation when the *basso continuo* line echoes Damigella's flirtatious promise to "sweeten the honey" of Valletto's affection for her should it grow cold, likely with her own reciprocal love (see Ex. VIII.7a). Valletto's own preceding music in this scene demonstrates the third type of interaction when for a space of six measures in 3/1 time, the vocal line and *continuo* are locked in parallel motion in thirds (see Ex. VIII.7b). In this case, as in many, Valletto's part actually sounds an octave and a third higher to accommodate the singer's tessitura.⁶⁷

The joy cadential formula also plays an intriguing role in scenes depicting happy love. It is present in nearly every case study for this affect, including representative scenes from every opera. It also appears in both recitative and aria style with similar frequency. As the chapter on happy emotions states, this cadence is a marker for positive emotion in general and often appears in scenes of happiness that are not related to love. Yet the case studies for love demonstrate that sometimes composers include it in scenes of happy love to impact the dramatic situation in a specific way: it appears most consistently in dramatic situations that depict persuasion or confirmation of love, whether between characters or internally via monologue. This is also the most likely situation to contain the joy cadence within the context of recitative, rather than an aria or a love duet.

⁶⁷ Similar examples of extended parallel motion, usually in thirds, occur in *Egisto* III.1, *Giasone* I.12, and *Egisto* I.2. Also, *Orontea* III.20 contains several typical instances of imitation between the voice and *continuo* in the section beginning "Innocente mio tesoro" (Orontea's recitative) in which the queen has discovered that her beloved Alidoro is in fact the royal Floridan, and they are eligible to be married to one another. This moment of joyful love contains imitation between Orontea and the *continuo* on the words "Floridan" and "I long for you" (*ti bramo*). This section can be found in *Orontea* III.29, mm. 144-208 in Antonio Cesti, *Orontea*, ed. William Holmes, 255-57.

Ex. VIII.7a: Monteverdi and Busenello, *Incoronazione* II.4, mm. 111-15.⁶⁸

111 DAMIGELLA

L'a-dol-ci-rei, sì sì, sì sì, l'a-dol-ci-re-i, sì.

B.C.

Ex. VIII.7b: Monteverdi and Busenello, *Incoronazione* II.4, mm. 89-102.⁶⁹

89 VALLETTTO

Io da-rei per go-de-re il tuo di-let-to i ci-

B.C.

94

reg-gi, le pe-ra, le pe-ra ed il con-

B.C.

98

fet-to, ed il con-fet-to, ed il con-fet-to.

B.C.

⁶⁸ This musical example is drawn from Claudio Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze and Nicola Badolato, co-ed. Robert Michael Anderson, José Barnett Jr., Holly K. Cassell, Emily Hagen, Joy S. Hague, Kája Lill, Kenneth R. Lovern, Brandon K. McDannald, Sean Morrison, Emily M. Smith, Joseph A. Turner, and Andrew Vagts (Kassel: Bärenreiter Verlag, 2017), 96-97.

⁶⁹ The text for this section of the opera is missing in the Venetian score of *Incoronazione*, and the scene is not present in the Neapolitan score; thus, specific note-by-note relationships between the text and music are difficult to reconstruct. However, the music is intact in V and the context for this section makes it clear that Valletto is expressing happy love throughout. The version of the text in Ex. VIII.7b comes from Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze et al., 93-97. Furthermore, it is likely that this section of the opera was composed by one of Monteverdi's contemporaries (possibly Cavalli); see Critical Report to Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze et al.

Three instances appear in the first act of *Giasone* in the music of three different characters. In I.5, Egeo seeks to convince Medea of his love and convince her to return to him. His text at this point is certainly not conveying a joyful affect: “Stay, Medea, my adored one, hear the sobs and the final utterance of one who is desperate, who is on the point of death [for love of you].”⁷⁰ Egeo uses this cadential formula twice in this brief section of recitative: once at the end of each textual semantic unit, on “sobs” (*piante*, mm. 4-5, see Ex. VIII.8) and “to die” (*morire*, mm.13-14). Together with the short phrases, descending leaps (fourth and tritone), and falling vocal lines that are markers for sorrow/unhappy love, which Egeo is feeling at this point, these two cadences remind Medea (and affirm Egeo’s own remembrance) of their past happiness in love, and he recalls these feelings to persuade her to return. Medea does not respond well, however, and Egeo does not return to this cadential formula in subsequent statements.

Ex. VIII.8: Cavalli and Cicognini, *Giasone* I.5, mm. 1-14.

GIASONE

1
Fer-ma, fer-ma, Me-dea, deh', fer - ma le fug-gi - ti-ve pian - te. Sen-ti, sen-ti a-do - ra - ta mi - a,

B.C.

8
sen-ti, sen-ti a-do - ra - ta mi - a l'ul-ti-me vo - ci d'un di-spe-ra - to e mo-ri-bun-do a man - te.

B.C.

7 6 b

Cavalli returns to this persuasive technique in *Giasone* I.12, in which Medea attempts to convince Giasone that Delfa, the aged nurse, is his bride-to-be, his secret lover, and the mother of two of his children.⁷¹ Medea does not use this cadential formula in her speech, and it fails to

⁷⁰ Giacinto Andrea Cicognini, *Giasone* (Venice: Giacomo Batti, 1649), 28. Original text: “Ferma Medea deh ferma/Le fuggitive piante./Senti adorata mia l’ultime voci/D’un disperato, e moribondo Amante.”

⁷¹ Cicognini, *Giasone*, 44.

convince Giasone, who remembers his lover's soft, youthful skin too well. Giasone uses it himself as he offers his evidence to convince Medea that his memories of happy love contradict her at the end of the phrase: "These are not the [rosy features] of my love, O Medea, nor am I given to idolizing Gabrinas (undesirable old women)."⁷² Giasone then turns to Delfa herself to second his denial. In Medea's next long speech, she reveals herself to be the secret lover, and this revelation ends with the joy cadence, affirming the happiness she feels in being reunited with him (on the words "I am she").⁷³ This passage immediately reassures Giasone, who responds in a style consistent with happy love, including a joy cadence of his own, as he confirms that Medea has indeed convinced him and he recognizes his beloved (see Ex. VIII.9).

Ex. VIII.9: Cavalli and Cicognini, *Giasone* I.12, mm. 94-104.

94 MEDEA
La tua mo - glie, il tuo ben, quel - la, quel - la son' i - o.

B.C. 5 6

99 GIASONE
Oh, di gra-zie a-do - ra - te, de - li - zie so-spi-ra - - - te,

B.C.

Some instances of this cadential formula in a love-focused context suggest that the music may communicate important aspects of plot or character development to the audience, although likely not on a conscious level. In *Orontea* I.4, Aristeia brings the wounded Alidoro into the presence of Queen Orontea, who is seeing him for the first time. The queen speaks only a single line in this scene: an order to conduct Alidoro into the palace and save him from death. This line,

⁷² Cicognini, *Giasone*, 44. Original text: "Non son quelle ò Medea,/Ne io son uso a Idolatrar Gabrine;/Delfa di tu che sai..." Giasone is quite uncharitable to Delfa here in calling her a Gabrina; this type of the unattractive, possibly wicked old woman is exemplified in Ludovico Ariosto, *Orlando furioso*, Canto 21.

⁷³ Cicognini, *Giasone*, 45. Original text: "La tua moglie, il tuo ben, quella son io."

the first one she speaks in Alidoro's presence, ends with a joy cadence (*Orontea* I.4, m. 63). Clearly, the young man has inspired more than pity in her heart. The next scene begins almost immediately thereafter, and it is a solo recitative for Orontea in which she asks herself what longing has awoken in her heart, and whether it can be love: "Do I burn, alas, or do I not? What unusual fire torments me, yet delights me?"⁷⁴ Halfway through this recitative, she denies the possibility that she could love Alidoro: "Ah, no, it is not true!" (*Orontea* I.5, mm. 11-13).⁷⁵ The cadence that ends this phrase, on the word "true" (*vero*), is a joy cadential formula, followed by an unusual (and therefore dramatically impactful) half-rest in the *basso continuo*. Through this text and its musical setting, Orontea tries to convince herself that she is invincible to love—and yet, simultaneously, she betrays her true positive, amorous feelings.

A final case study depicts Ottone using the music of happy love deceitfully to convince Drusilla that he loves her, when he in fact still loves his wife, Poppea. At this point, the relationship between Ottone and Drusilla is a good example of Aristotle's "friendship of utility," as he is interested in her almost entirely because of the help she might be able to render him. In *Incoronazione* I.13, that help is merely consolation, although he will call upon Drusilla again in *Incoronazione* II.9 to help him conceal an attempt at murder (described above, "Love According to *Seicento* Authors"). In I.13, Drusilla interrupts Ottone's miserable reverie in which he reproaches the absent Poppea for abandoning him. Drusilla enters and reproaches him for dwelling so on Poppea, and he responds that with his words, her name has been "wrung from his

⁷⁴ Cicognini, *L'Orontea*, 19. Original text: "Ardo lassa, ò non ardo,/Qual insolito foco/Mi tormenta, e diletta à poco à poco?"

⁷⁵ Cicognini, *L'Orontea*, 19. Original text: "Così dunque Orontea/Nemica inesorabile d'Amore,/D'un soggetto straniero/Farà schiavo il suo core, ah non è vero."

heart, moved to his lips, and consigned to the winds.”⁷⁶ This line of text ends with a joy cadence on the words “that cruel one who betrayed my loving affections.”⁷⁷ Like Orontea, Ottone seeks to convince himself—and, in this case, Drusilla—that his love for Poppea is at an end.

Drusilla is not impressed, however, and Ottone will not succeed in convincing her of the transfer of his affections until his music deploys the joy cadence together with markers for high-intensity happiness mixed with love. After repeatedly asking Ottone to repeat his promise of love, Drusilla wavers: “Ottone, I am not sure...” (see Ex. VIII.10, mm.74-75).⁷⁸ In a phrase of recitative that is not particularly laden with markers for any emotion, Ottone responds, “My faithfulness could not deceive you,” and so Drusilla asks again: “You love me?” (mm. 75-78). This time, Ottone responds with a joy cadence, ornamented with a *trillo*, on the (still rather unconvincing) words “I long for you” (*Ti bramo*) in mm. 78-79, prompting Drusilla to ask her question yet again.

She does not begin to be convinced until the following measure, in which Ottone repeats the same statement (“I long for you”), but with three signs for high-intensity happiness that occur also in scenes of happy love: local word repetition, a brief move to triple time for a single semantic unit, and another joy cadence (mm.81-84). Drusilla is nearly won over now, but a final moment of pause occurs in mm. 95-96, when she states that “her heart rejoices, but does not yet truly understand,”⁷⁹ and asks again whether Ottone loves her. He repeats his triple-time “I long

⁷⁶ Busenello, *L'incoronazione di Poppea*, 28. Original text: “Discacciato dal cor viene alla lingua,/E dalla lingua è consignato à venti.”

⁷⁷ Busenello, *L'incoronazione di Poppea*, 29. Original text: “Il nome di colei,/Ch’infedele tradì gl’affetti miei.”

⁷⁸ This text is not present in the extant printed libretto and the composer may have added it. Original text: “Otton, Otton, non sò, non sò.” Busenello, *L'incoronazione di Poppea*, 28.

⁷⁹ Busenello, *L'incoronazione di Poppea*, 28. Original text: “Gode [lieto] il mio cor, mà non le intende. [M’ami, m’ami?].” Brackets here indicate where the composer has added “lieto” and altered the later text from “M’ami adunque.”

for you” twice more, and then moves to recitative style to flatter her: her own beauty merits his love (mm. 97-106). This section of music contains another move to triple time (for just two measures) and ends with a joy cadence. Drusilla, at last convinced, walks away singing “Happily, then I go on my way.”⁸⁰ Ottone’s final, solitary statement to himself (and, in practical terms, to the audience), betrays his true emotion, however: his parting line “I have now Drusilla’s name on my lips, but Poppea in my heart” ends with a joy cadence.⁸¹ No longer attempting to deceive anyone through text or music, Ottone here betrays his true affect through both.⁸²

Ex. VIII.10: Monteverdi and Busenello, *Incoronazione I.13*, mm. 74-108.⁸³

74 DRUSILLA
Ot-ton, Ot-ton, non so, non so. M'a-mi? M'a mi, m'a-mi?

OTTONE
Te-co non può men-tir la fe-de mi-a. Ti bra-mo.

B.C.

81
E co-m'in un mo-men-to?

Ti bra-mo, ti bra-mo.

B.C.

⁸⁰ Busenello, *L'incoronazione di Poppea*, 30. Original text: “Lieta men vado.”

⁸¹ Busenello, *L'incoronazione di Poppea*, 30. Original text: “E pure al mio dispetto iniquo Amore,/Drusilla hò in bocca, ed hò Poppea nel core.”

⁸² Fenlon and Miller also address this section of music in *The Song of the Soul*, 73. For them, Ottone’s music projects constancy through the use of a running bass; calm, insistent melodic voice phrases, and long, repeated notes in the vocal melody. Though we approach this music differently, we reach similar conclusions about the dramatic situation and characterization of Ottone.

⁸³ This musical example is drawn from Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze et al., 76-77.

Ex. VIII.10: Monteverdi and Busenello, *Incoronazione I.13*, mm. 74-108, continued.

86

Si su-bi-te dol-cez - ze go - de, go - de

A-mor-è fo - co, e su-bi-to s'ac-cen-de.

91

lie - to il mio cor, lie - to, lie - to go - de il mio cor, ma non l'in-ten-de. M'a-mi,

97

m'a - mi?

Ti bra - mo, ti bra-mo, e di - can l'a-mor mio. le tue bel-lez-ze. Per te nel cor ho no-va

102

for - m'im-pres - sa: i mi - ra - co - li tuoi, i mi - ra - co - li tuoi cre - di a te

106

Lie - ta, lie - ta men va - do, men va - do, lie - ta,

sies - sa

B.C.

Depictions of Unhappy Love in *Seicento* Operatic Music

Like happy lovers, characters who are unlucky in love tend to display their emotions in ways that are closely related to other emotions. Whereas loving couples project a mixture of happiness and additional or modified markers for love in their music, lovers who have been betrayed, abandoned, or simply mistreated receive music that shares characteristics with sadness or anger. Yet modified versions of these musical markers appear in sad or angry music for lovers that distinguish between those who are miserable, and those who languish as the result of unrequited love. This intermingling of emotion on a local, line-by-line level results in individual portrayals of emotion that depend on the personality and exact circumstances.

When lovers are angry, their music tends to simply reflect this through the use of musical markers for anger, such as a quick declamatory pace, rising vocal lines, triadic shapes, and ascending leaps (typically of fourths; see Chapter V). These angry reactions are usually short, as lovers' emotions quickly shift away from righteous indignation to dwell instead on sadness. Recitative sections and arias alike depict lovers' disappointment and suffering through the use of markers for sadness, typically including a slow rate of harmonic change, tendency toward stepwise motion, and unexpectedly lowered notes (see Chapter VII).

Yet several differences separate lovers' sadness from painful emotions that have other situational causes. In unhappy love, melodic shapes and ornaments tend to be meandering and to change direction frequently when the affective intensity is particularly high (as in happy love). Also, although this music shares the slow harmonic rhythm and declamatory pace of sadness and sorrow, its vocal phrases are often longer and may not share the tendency that sad music displays toward very short phrases punctuated with rests that simulate sobs, sighs, and breathless pauses. Overall, music for unhappy love is more volatile, with the vocal style and groups of musical

markers likely to change from phrase to phrase, whereas sad music is generally more consistent in its style within a character's aria or section of recitative.

In Medoro's aria "Acerbe rimembranze" (*Medoro* III.1), the styles shift so frequently in response to the text that each vocal phrase uses a slightly different collection of markers. Several of these are consistent with sadness, but others are not and instead communicate that Medoro's affect is mixed: he is deeply in love, but is simultaneously experiencing emotional pain. The cause of his misery is a typical plot device for this repertoire. At the end of the previous act, his dear Angelica has discovered a letter that she believes Medoro wrote to another woman asking her to flee the city with him that evening—and to hide their plans for elopement from Angelica. She has angrily chastised him for plotting to betray her (both romantically and politically, as his presence is important to the safety of the city). Medoro's letter was in fact intended for a male confidante and not at all the betrayal of trust that Angelica believes it was, but the vagueness of her rebuke leaves him unsure about the cause of her anger. His affective response is a sad one, but his text reflects a focus on his wounded love: "the dashed hopes of a loving heart force me to weep."⁸⁴

The opening phrase, "Bitter recollections," begins with music that matches the stylistic expectations for sadness (see Chapter VII): its stepwise, falling melody emphasizes the semitone between g and a-flat (which forms a minor sixth above the *continuo*), and although the *basso continuo* does not use a repeated pattern, its opening outlines a descending tetrachord with the intervallic structure T-T-S (see Ex. VIII.11.) The phrase also ends in vocal stasis with a long-held c in mm. 5-7. Yet this phrase is unusually long and continuous for sad music, as no rests appear to create pauses in the line for a space of seven measures. In contrast, the next phrase

⁸⁴ Aurelio Aureli, *Il Medoro* (Venice: Francesco Nicolini, 1658), 60. Original text: "Acerbe rimembranze/A pianger mi sforzate/Le tradite speranze/D'un core innamorato."

(“force me to weep”) contains many changes of vocal directionality, leaps, and unexpected harmonies (particularly in mm. 8-11) that produce an impulsive, unsettled effect. The drop of a tritone into a dissonance (from c to f-sharp over a C *continuo*) appears in many depictions of sadness, but the meandering vocal line and lack of rests are indicative of a love focus. This combination is a nuanced way to convey a mixture of emotions in this scene. Although Angelica’s rebuke has left Medoro downtrodden, his love for her is also present in his thoughts, his text, and his music.

Ex. VIII.11: Lucio and Aureli, *Medoro* III.1, mm. 1-14.⁸⁵

The musical score for Medoro, mm. 1-14, is presented in three systems. Each system consists of a vocal line for Medoro and a basso continuo (B.C.) line. The key signature is one flat (B-flat major), and the time signature is 3/4. The lyrics are: "A - cer - be ri - mem - bran - - - - - ze - - - - - à pian - - - - - ger - mi sfor - za - - - - - te,". The music is written in white notation on a five-line staff.

These markers for intermixed sadness and unhappy love can also appear in recitative sections, as music for Egisto and Climene in *Egisto* I.3 demonstrates. In this scene, both of these characters realize that their romantic partners (Clori and Lidio, respectively) have abandoned them during their absence and fallen in love with one another instead. Egisto’s first statement, uttered while he is still talking in his sleep, uses a three-measure-long *continuo* harmony on G

⁸⁵ This musical example is drawn from Francesco Lucio, *Il Medoro*, facsimile, ed. Giovanni Morelli and Thomas Walker, *Drammaturgia musicale veneta* 4 (Milan: Ricordi, 1984), 146-47. Note on musical transcription: both the *Continuo* and Medoro lines use white notation throughout; manuscript shows a flat on *Continuo* part, m. 12, note 3.

and many repeated notes in the voice, including a ninth above the *continuo* note on the latter half of the phrase “I do not ever deserve to be deluded in my faithfulness” (*delusa la mia fè costante*, see Ex. VIII.12, mm. 5-8).⁸⁶ This combination of slow-moving *basso continuo* and repeated dissonances communicates sadness, along with Egisto’s sleepiness; in fact, drowsiness can be a symptom of intense sadness in early opera.⁸⁷ The brief remainder of the phrase, “abandoned for a new lover,” becomes more impulsive and includes leaps and changes in melodic direction, suggesting unhappy love (mm. 8-10).

Egisto then sleepily ignores a statement from Climene, and his next sentence focuses mainly on his painful feelings (mm. 17-23). It does not include any words associated with the affect of love, and instead uses textual markers for sadness such as *ohimè* and *dolore*. The musical markers also reflect sadness, not love. Egisto has begun to shake off his sleepiness, but markers for sadness remain: the *continuo* is again slow-moving; Egisto’s opening gesture is a falling-fifth sigh; the melody emphasizes an a over a G-based harmony; the vocal pitches are repeated; and Egisto’s sentence is broken with rests (often on beat one of the measure) into many short fragments. Both of these statements contrast with Climene’s intervening phrase in mm. 11-16, which contains a different affect: she seeks to awaken Egisto from what she believes is only a dream (although he did in fact hear Clori and Lidio expressing love for one another as he slept). She attempts to cheer him with news that the sun has risen and a new day is beginning, and her music uses a joy cadence here (mm. 15-16).⁸⁸

⁸⁶ Faustini, *L’Egisto*, 14.

⁸⁷ For example, Orfeo’s sorrowful lyre playing and singing in Act III of Monteverdi’s *L’Orfeo* causes the boatman of the river Stiggi (Caronte) to fall asleep, permitting Orfeo to continue his mission to retrieve Euridice from the Underworld. This section of Act III appears in Claudio Monteverdi, *L’Orfeo* (Venice: Ricciardo Amadino, 1615), 65-67.

⁸⁸ This scene is in fact a good example of the relationships between action and affect in recitative, as well as the mixing of emotions such as sadness and love in Egisto’s opening statements. The remainder of the scene unfolds entirely in recitative style, and several actions occur that prompt many affects: sadness, happy love, happiness, and

Ex. VIII.12: Cavalli and Faustini, *Egisto* I.3, mm. 5-23.

5 EGISTO
Non me-ri-tò già ma-i d'es-ser de-lu-sa la mia fè co-stan-te, ab-ban-do-nar-mi per no-vel-le A-man-te?

11 CLIMENE
Ei so-gna. E-gi-sto, E-gi-sto, sor-gi, sor-gi, ch'el-gior-no hà fat-to à noi ri-tor-no.

17 EGISTO
Ohi-mè, quai cru-de-lar-ve con og-get-ti à mè fie-ri è do-lo-ro-si han-no tur-ba-to i ca-ri miei ri-po-si?

One further case study, *Orontea* II.10, illustrates the mixture of sadness, anger, and love in a solo scene that combines recitative with brief forays into aria style during moments of particularly intense affect. In the previous scene, Corindo reacted with surprise when his sweetheart Silandra abruptly rejected him in favor of a new lover (Alidoro). Alone with his sadness, he asks himself how it is possible that his dear Silandra's affections could be transferred so quickly. Other than the opening exclamation "Oh heavens" (*O cielo*) and the words "a thousand pains" (*a mille pene*), the opening section of text focuses on phrases associated with love: "my beloved" and "the beautiful ties of love."⁸⁹ The music for this entire section contains markers for sadness (relatively slow harmonic rhythm, melody emphasizing the minor third above the *continuo* note, falling fourths or fifths, and dissonances; see Ex. VIII.13). Yet the meandering melodic line, longer phrases, and unpredictable changes in melodic directionality (in

anger. For example, later in the scene when both Climene and Egisto have realized that their lovers have found new partners, they express their jealousy and anger through markers for anger such as ascending melodic leaps of a fourth and triadic shapes. The composer then introduces markers for happiness when they begin contemplating vengeance together.

⁸⁹ Cicognini, *L'Orontea*, 38.

both triple-meter sections and more recitative-like sections) are typical of music for unhappy lovers rather than sad characters. The remainder of the scene moves from sadness mixed with love in mm. 19-20 to the triadic shapes, increasing declamatory pace, and upward leaps of angry music appropriate to the recriminations in the text. A repetition of the first phrase brings a return to the larger descending leaps, slower declamatory pace of sadness in the final phrase adds bitterness to the words “Oh, lying women” (*O femmine bugiarde*).

Ex. VIII.13: Cesti and Cicognini, *Orontea* II.10, mm. 1-29.⁹⁰

1 CORINDO
O — cie - lo, a — che, a — che son giun - to?

B.C.

7
co-sì to-sto il mio be-ne Can-gia pen-sie - ri e vo - glie Co-sì to-sto di-scio-glie Il bel no - da d'A-mo - re,

B.C.

11
E a mil-le pe-ne Mi con-dan-na in un pun-to? O — cie - lo, a — che, a — che son

B.C.

⁹⁰ This musical example is drawn from Cesti, *Orontea*, ed. William Holmes, 141-42.

Ex. VIII.13: Cesti and Cicognini, *Orontea* II.10, mm. 1-29, continued.

17
giun = to? O fem-mi-ne bu-giar-de, Co-si tra-dir sa-pe-te Un a-ma-tor co-stan-te?

B.C. t b s s

23
Co-si la fe rom-pe-te? Mil-le vol-te giu-ra-ta a un fi-do a-man-te Che si con-

B.C. 7 6 [t]

26
su-ma ed ar-de? O fem-mi-ne bu-giar-de, o fem-mi-ne bu-giar-de!

B.C. 7 6 [t] b t

The Love Duet

Even before it became fashionable to end Venetian operas with a duet between two of the principal characters, the conventions of the love duet had begun to coalesce in the vocal chamber repertoire of the previous decades.⁹¹ Both John Whenham and Ellen Rosand have thoroughly addressed the development and characteristics of the love duet, but a few words on the ways that markers for love fit into this type of scene are warranted.⁹² Rosand describes the love duet from the 1640s onward as deeply formulaic: “The opera was essentially over. The musical message of

⁹¹ John Whenham, *Duet and Dialogue in the Age of Monteverdi* (Ann Arbor, MI: UMI Research Press, 1982). Also, Ellen Rosand notes that the love duet became important as an ending device at the point when the mythological plots and their final supernatural ensemble scenes began to decrease in popularity. These fantastical plots were replaced by plots focused on human drama very early in the 1640s in operas such as *Incoronazione*, which at some point had a final duet added to fit this new convention. Ellen Rosand, *Opera in Seventeenth-Century Venice: The Creation of a Genre* (Berkeley: University of California Press, 1991), 336.

⁹² Ellen Rosand, *Opera in Seventeenth-Century Venice: The Creation of a Genre* (Berkeley: University of California Press, 1991), 335-38. See also Whenham, *Duet and Dialogue in the Age of Monteverdi*.

duet texture itself was sufficient to convey the resolution of the dramatic situation.”⁹³ In this passage, she also uses several examples of duet texts to illustrate the extreme similarity of their vocabulary and textual imagery, which make their texts nearly interchangeable. For Rosand, it was not so important from a dramatic standpoint what the characters sang, but that they sang together; particularly by librettist Giovanni Faustini’s time, it served as a marker of closure and sealed the lovers’ vows, which often re-established order after several partner-switching intrigues and power struggles had taken place during the course of the plot.⁹⁴ This is not the only place in an opera in which duets take place, however. Most operas include a love duet in each act, although it is possible that the characters who sing these earlier duets may not remain together at the end of the opera.

Rosand does not specifically address the traded arias and recitatives that often precede the *a due* section of a duet (for example, in *Egisto* I.2, *Medoro* I.10, *Ritorno* I.2, and many more). These aria and recitative sections function similarly to any other music expressing happy love, and they are considered in this study as case studies for happiness and love (as appropriate to each section of text). In a few cases, an ensemble scene takes the place of these arias and precedes the duet, as when Poppea’s coronation scene precedes “Pur ti miro” in *Incoronazione* III.8 or a serenade from the Hours leads into the final duet of *Egisto* (III.11).

The typical structure of the two-voice section of the love duet (*a2*) is based on a threefold text repetition in which each voice has a solo statement and a third statement is shared.⁹⁵ These *a2* sections usually begin with brief exchanges between the two voices and culminate in harmonies using parallel thirds and/or sixths or suspensions. The effect is one of

⁹³ Rosand, *Opera in Seventeenth-Century Venice*, 337.

⁹⁴ Rosand, *Opera in Seventeenth-Century Venice*, 335.

⁹⁵ Rosand, *Opera in Seventeenth-Century Venice*, 338.

“interdependence of lines, perfect consonance, and ultimate union: these were all qualities that represented quite literally the relationship between reconciled lovers.”⁹⁶ Dissonances between these voices, particularly that of a second (prominent in *Incoronazione*’s closing duet “Pur ti miro”), can communicate erotic tension through their introduction of harmonic tension.⁹⁷

Although the special harmonic and melodic implications inherent in a duet texture impact the use of the markers for happy love included in this chapter, there are many opportunities to incorporate these markers flexibly into the duet, as the following examples attest. Structurally, at least one section of the duet usually features close interaction with the *basso continuo* line, as in solo music for happy love. One section or more may derive its structural organization from a *basso ostinato* (as in “Pur ti miro”) or other intricate harmonic coordination may occur. One example of this is in the duet between Silandra and Alidoro in *Orontea* I.10 when interlocking melodic fragments in the *à2*’s central section maintain parallel motion with the *continuo*; both voices, when they are sounding, are at the interval of a third above the *continuo* note (see Ex. VIII.14; coordination between *continuo* and voices begins in m. 175).

The closing duet of *Egisto* is a good example of the typical textual and musical structure described above, and it also bears a striking resemblance to *Incoronazione*’s “Pur ti miro,” which is likely the best known example of this type of love duet. In this case, a short recitative for Egisto introduces the duet. As the *à2* begins, Egisto and Clori first exchange fragments of the brief text “I embrace you/I hold you close/I delight in you/We are entwined” in two-measure sections (see Ex. VIII.15, mm. 195-99).⁹⁸ The relationship between the two participants’ melodic

⁹⁶ Rosand, *Opera in Seventeenth-Century Venice*, 338.

⁹⁷ Bonnie Gordon, *Monteverdi’s Unruly Women: The Power of Song in Early Modern Italy* New York: Cambridge University Press, 2004), 29.

⁹⁸ Faustini, *L’Egisto*, 92.

material in exchanges like this one depends mostly on the structure of the *basso continuo* line, although a few techniques appear frequently.

Ex. VIII.14: Cesti and Cicognini, *Orontea* I.11, mm. 173-86.⁹⁹

173 SILANDRA
Dol - ce - men - te ti fe - ri... Mio di - let - to... mio di -
ALIDORO
Dol - ce - men - te ti fe - ri... Que - sto pet - to que - sto pet - to...
B.C.

180
let - to... Strin - gi pur, strin - gi pur... La not - te e'l di,
Strin - gi pur, strin - gi pur... La not - te, la not - te e'l di,
B.C.

In this case, the lovers trade the same melodic fragment for this entire section, placed time so that the melodic notes for each verb land within the *continuo* harmony. Other possibilities include one singer copying the other's melodic material at a consistent, convenient interval of transposition (such as at the octave in *Orontea* I.10) or using two different melodic fragments that function as open and closed statements, as in the opening to "Pur ti miro." In either case, the relationship between the paired statements suggests union between the partners.

The choice of which partner leads in this section and which responds seems to be left to the composer's discretion; the male partner may lead (*Xerse* III.13), the female may lead (*Medoro* I.10), or both may introduce material for the other to repeat (*Giasone* I.12 and II.3). These sections generally do not use markers for love or happiness, as they are extremely short.

⁹⁹ This musical example is drawn from Cesti, *Orontea*, ed. William Holmes, 86-87.

This text is then repeated *a due*, and this section typically does use the stepwise motion, meandering vocal line with many changes of direction, and dotted rhythm that characterize the music of happy lovers (as in Ex. VIII.15, mm. 199-204). In this case, among others, this section closes with a joy cadence between one voice and the *continuo* with the other voice also ending on the cadential note (in this case, g in m. 204).

The central section of this duet is made up of a threefold repetition of the words “Love, never again part from me” set imitatively over a moving *continuo*. Most duets include an imitative section of this sort, although the lengths of phrases vary widely. Like other imitative sections with textual phrases longer than two or three words, this one uses markers for happy love: Egisto and Clori both have stepwise lines that rise and fall gracefully, and Clori’s line uses a raised g-sharp’ to emphasize the semitone relationship with a’ (mm. 204-18). It is also typical for duet sections to end in parallel thirds or sixths, as occurs here. The opening section is then restated (mm. 218-27).¹⁰⁰

In this instance, the two singers end on octave g’s, although composers frequently choose to have romantic partners with compatible voice ranges end love duets on a unison note to underscore their amorous union; examples include “Pur ti miro,” *Orontea* II.11, and *Ritorno* I.2, among others.¹⁰¹ The joy cadence appears at the ends of love duet sections with very high frequency, and in these instances, the added voice (i.e., the voice that does not use the semitone lower neighbor, which may be the higher or lower sounding voice) almost always moves

¹⁰⁰ Another love duet that makes extensive use of markers for happy love including meandering lines, interaction with the *basso continuo*, stepwise music, and emphasis on the semitone interval is *Orontea* II.11. This duet is structurally unusual, as it begins with traded arias for Alidoro and Silandra that use the same *continuo* and *ritornelli*. It also does not use the full textual structure for the *a2* section, though it begins and ends in embellished parallel motion and uses a central section of overlapping, imitative fragments.

¹⁰¹ Rosand mentions this intentionally suggestive use of the final unison in love duets in *Opera in Seventeenth-Century Venice*, 335.

together with the *continuo* rhythmically and descends by step from the fifth above the penultimate *continuo* note to the cadential note, resulting in either an octave or a unison between the singers' voices. This occurs in "Pur ti miro," as well as in both Ex. VIII.15 and 16b.¹⁰²

Ex. VIII.15: Cavalli and Faustini, *Egisto* III.11, mm. 195-227.

195 CLORI
EGISTO
B.C.

Ti strin - go, t'an - no - do, ti strin -
T'ab-brac - cio, ti go - do, t'ab-brac - cio, ti

201
B.C.

go, t'an - no - do. A - mo - re mai
strin - go, ti go - do. A - mo - re, mai più mi sciol - ga da

208
B.C.

più ti sciol - ga dà mè, A - mo - re mai più ti sciol - ga da me, mai,
tè, A - mo - re mai più mi sciol - ga da te, mai, mai, mai, mai,

215
B.C.

mai, mai, mai ti sciol - ga da mè. Ti strin - go, t'an -
mai, mai mi sciol - ga da tè. T'ab-brac - cio, ti go - do,

¹⁰² This cadential formula appears in love duets from operas other than *Incoronazione* and *Egisto* in *Giasone* I.12, *Ritorno* I.2, *Ritorno* III.10, *Xerse* III.2, and more.

Ex. VIII.15: Cavalli and Faustini, *Egisto* III.11, mm. 195-227, continued.

222

no - do, ti strin - - - go, t'an - no - do.

t'ab - brac - cio, ti strin - - - go, ti go - - do.

B.C.

The love duet, like solo music for happy love, bears an association with the descending STT tetrachord described above. In addition to “Pur ti miro,” Leopold notes that two other duets in *Incoronazione* that focus on love topics use a similar descending STT pattern: Valletto and Damigella’s duet in II.4 and the erotic duet between Nerone and Lucano that immediately follows.¹⁰³ In fact, the duet between Nerone and Poppea in III.5 also uses a version of this tetrachord. Wendy Heller also remarks on the affective power of the descending tetrachord ground bass in the latter duet, which for her produces erotic tension.¹⁰⁴ Yet the wide-ranging comparison of love duets across the operas included in this study reveals that the descending STT tetrachord appears with high frequency in love duets either as an ostinato or as an opening *continuo* gesture for one or more sections of the duet (without repetition).¹⁰⁵ This suggests that as musical feature in general, this gesture is a marker for this emotional situation.

Whether or not it is used to provide the duet’s structure, its appearance in the opening of a section conveys the same affective information to listeners. Even an opening hint at the descending SST may be enough to serve as a marker; in *Egisto* III.10, the *continuo* for Climene’s

¹⁰³ Silke Leopold, *Monteverdi: Music in Transition*, trans. Anne Smith (Oxford: Clarendon Press, 1991), 119. Though it is likely that the Valletto-Damigella duet is not the work of Monteverdi, it remains noteworthy that the version of this duet that appears in the Venice manuscript of the opera uses this type of *continuo* organization.

¹⁰⁴ Wendy Heller, *Emblems of Eloquence: Opera and Women’s Voices in Seventeenth-Century Venice* (Berkeley: University of California Press, 2003), 103.

¹⁰⁵ *Orontea* I.8 is another example; see Cesti, *Orontea*, ed. William Holmes, 61.

aria sections begins with a wavering semitone gesture on a and G# and then descends in stepwise motion from a to E (see Ex. VIII.16a). The *à2* section of this duet then begins with the same wavering gesture before descending by leap from a to e (see Ex. VIII.16b). If a love duet does not base one of its sections on a descending STT tetrachord ostinato, the composer frequently selects an opening *continuo* gesture such as this one that suggests its intervallic structure, solidifying the association between this marker and happy love, including in the love duet.

Ex. VIII.16: Cavalli and Faustini, *Egisto* III.10.

a) mm. 229-36

229 CLIMENE

La su-a ne-ra, la su-a ne-ra, ne-ra pro-cel-la fà pul-lu-lar, fà pul-lu-

B.C.

b) mm. 285-97¹⁰⁶

285 CLIMENE

285 LIDIO

All' a-ma-re, all' a-mar-re, all' a-ma-re, all' a-mar-re.

B.C.

291

all' a-ma-re, all' a-mar, all' a-ma-re.

mu-re, all' a-ma-re, all' a-mar, all' a-ma-re.

B.C.

¹⁰⁶ Note on musical transcription: this excerpt shows the second, identical statement of this text and music in this three-part duet. The first statement includes additional parts for strings that would also be played in this repeated section, though they are not written in the score this second time. As these string parts are not relevant to this discussion, the example shows the second statement to conserve space.

The flexibility of markers for love offers composers considerable freedom in incorporating them in recitative and aria, but the added complexity of working in a three-voice texture in the love duet demonstrates their versatility most clearly. This setting for two singers also illustrates their capacity to communicate sensuality and union through imitation, shared textual/musical phrases, or parallel motion. The sinuous, continuous, conjunct lines that convey requited love are relatively easy to sing in tune and in precise rhythmic coordination when they are set in parallel thirds or sixths. Traded textual fragments with matching or interlocking musical settings produce the effect of lovers whose mental and emotional intimacy leads them to finish one another's sentences—and even, sometimes, to complete one another's rhymes, as Silandra and Alidoro do in *Oronthea* I.11 (in Ex. VIII.14 above). The textual and musical markers for love thus combine in the duet to convey the conceptual pleasure that characters derive from loving relationships, while simultaneously producing some of the most aesthetically rich musical moments.

CHAPTER IX

MERAVIGLIA, PAURA, SPAVENTO: DEPICTIONS OF TRANSITIONAL AFFECTS

In addition to anger, happiness, sadness, and love, several less prominent affective states also impact the plots and character depictions of Venetian opera, including surprise, confusion, and fear. These emotional states are highly specialized, and unlike the more prominent affects of happiness, anger, love, and sadness, they tend to be short-lived or transitional emotional experiences that quickly give way to others. Examples of these transitory affective states do not necessarily occur in every opera from this era (with the exception of surprise, which occurs at least once in most operas) and usually last for only two to four measures before the character engages in the Aristotelian process of emotion and chooses to act in response to the fear or surprise, which then leads to a new emotional reaction. Confusion is also usually not a sustained emotional state, because the character either regains composure or advances from confusion to madness (see Chapter X). Therefore, relatively fewer and shorter case studies are available for these affective states. They are nevertheless vital elements in affective verisimilitude and, in some cases, instrumental in the unfolding of the opera's plot, as the examples below will demonstrate.

Meraviglia, Stupore, Confusione: Depictions of Surprise and Confusion

The emphasis on a dramatic reversal of expectations—a surprise—in theater traditions has its basis in ancient Greek drama, but its relevance extends from Classical antiquity to Shakespeare's stage to Venetian opera and beyond.¹ Aristotle describes the pivotal moment of

¹ David Sansone, *Greek Drama and the Invention of Rhetoric* (Chichester: Wiley-Blackwell, 2012), 112. I am grateful to Brian Anderson for sharing his paper, "Aristotelian Recognitions in Monteverdi's Opera *Il ritorno d'Ulisse*," with me as I prepared this chapter.

surprise in his *Poetics*, where he notes that it is an essential element of any good story and celebrates it as a mark of excellence in plot construction.² The relevant paragraph from the *Poetics* 9 describes precisely the type of reversal that brings the audience the greatest pleasure:

Given that the mimesis is not only of a complete action but also of fearful and pitiable matters, the latter arise above all when events occur contrary to expectation yet on account of one another. The awesome will be maintained in this way more than through show of chance and fortune, because even among chance events we find most awesome those which seem to have happened by design (as when Mity's statue at Argos killed the murderer of Mity's, by falling on him as he looked at it; such things seem not to occur randomly). And so, such plots are bound to be finer.³

The most satisfying surprise is one that the audience members feel they should have been able to predict, because it appears to be the direct result of other plot events that caused the surprise. For example, a reversal occurs in *Xerse* III.16 when Xerse arrives at Ariodate's home expecting to be greeted as Romilda's bridegroom, but he finds that instead—as the result of his own orders, which Romilda's father misinterpreted—she is already married to Xerse's brother Arsamene.⁴

The reversal can also be combined with *anagnorisis*, which can be translated as “recognition,” or as “a change from ignorance to knowledge.”⁵ The clearest examples of recognition in this repertoire include Ulisse's revealing his identity to his son Telemaco in *Ritorno* II.7 or the moment when Medoro realizes the identity of his enemy Sacripante in *Medoro* I.12 (discussed below). When considered in the context of Aristotle's views on surprise, a particularly satisfying example of a recognition that also accomplishes a dramatic reversal occurs in *Orontea* III.29.⁶ In this scene, the key to unraveling Alidoro's true identity is a

² Aristotle, *Poetics*, ed. and trans. Stephen Halliwell, Loeb Classical Library 199 (Cambridge, MA: Harvard University Press, 1995), 63.

³ Aristotle, *Poetics*, ed. and trans. Stephen Halliwell, 63.

⁴ Nicolò Minato, *Xerse* (Venice: Matteo Leni, 1654), 65.

⁵ Aristotle, *Poetics*, ed. and trans. Stephen Halliwell, 65.

⁶ Giacinto Andrea Cicognini, *L'Orontea* (Venice: Steffano Curti, 1666), 69-72.

medallion that has been the cause of past conflict: Alidoro has been imprisoned on suspicion of stealing it from Orontea, when it was in fact a gift from Aristeia to Ismero, who in turn gave it to Alidoro. When several characters work together to understand what has occurred, it becomes clear that the medallion is actually a duplicate of Orontea's, and Aristeia's pirate husband took it from Alidoro's neck when he was an infant. This story reveals that Alidoro was in fact Floridan, the son of the Phoenician king Tolomeo, who was kidnapped in infancy.⁷ The audience may have realized before this point in the plot that there is something mysterious and important about this medallion's origin, and thus this realization provides the satisfaction that Aristotle identifies as occurring when apparently unrelated plot events turn out to be related to one another.⁸ This recognition also resolves the primary plot conflict of the opera: Orontea no longer has any need to suppress her love, for Alidoro is not the plebian painter he had seemed to be. As the royal Floridan, he is eligible to become her husband.

Both reversals and recognitions occur in the plots of Venetian libretti, and librettists generally include more than one such plot event per opera. These scenes provide composers with opportunities to express the affective state of surprise (an emotional response to the Classical reversal or *anagnorisis* event) in music. They also offer singer-actors particularly fruitful possibilities for physical and voice acting, considering that some reversals in this repertoire are sufficiently intense to cause the character to exhibit characteristics of madness. At times, these moments further enhance the emotional connection between the character (via the actor) and the audience, in that when the librettist accomplishes a particularly successful surprise or recognition (in accordance with Aristotle's descriptions), the spectator shares the emotional state that the

⁷ Cicognini, *L'Orontea*, 69-72.

⁸ Aristotle, *Poetics*, ed. and trans. Stephen Halliwell, 63.

characters on stage are also experiencing and reacts simultaneously with them in response to the sudden revelation or unexpected event.

Surprises in the seven operas included in this study cover a variety of intensities that are appropriate to their positions in the plot and their relationships to larger plot events. Lower-intensity surprises, typically in the first half of the plot, help to develop relationships and characterizations in ways that will enrich later plot events. These expressions tend to be extremely short, lasting only two or three measures, and to be part of a dialogue or monologue that quickly advances the plot. More impactful reversal and recognition events typically occur in Act III, close to the end of the opera, and they may refer to previous events or prop items that have caused conflicts between characters, but now turn out to be the very evidence that prompts the plot's resolution.

Musically, surprise and confusion work in similar ways in this repertoire. Both are difficult to analyze, as they seldom last longer than a few measures; in fact, most samples of these emotional states are only one to four measures long. Contextual examination reveals that these states rapidly compel the character experiencing them either to seek further information (by investigating) or to perform some other action; either of these will continue causing the character's emotional state to evolve with the plot. Somewhat counterintuitively, music for these emotions is mostly entirely diatonic and seldom contains strong dissonances, or indeed any dissonance other than passing tones on weak beats. Both emotions, but particularly surprise, also tend not to use striking or unexpected harmonic shifts. Rather, they inherit the harmony from the previous measure and do not undertake remarkable harmonic changes as they unfold melodically. The vocal lines for surprise and confusion are usually jagged, with many changes of

direction and small or medium-sized leaps (typically thirds, fourths, or fifths) between tones in the harmony that is sounding in the *continuo*.

Music for confusion is distinguished from that for surprise in two ways. Characters who are confused tend to repeat themselves (textually) either in the libretto or in reiterations of text that the composer adds. They also frequently pause or hesitate in their declamation, and in these instances, the composer uses many rests in the vocal line may also appear in the *basso continuo* to indicate a high-intensity confusion response.⁹ Unlike surprise, music for extreme confusion may sometimes use abrupt harmonic shifts that reflect the character's mental discontinuity in the harmonic progression, and the composer's use of rests to break musical continuity further facilitates this process. Harmonic progressions tend not to resolve, as they do not lead to full cadences, and composers show a preference for unexpectedly flat or minor harmonies.

An early surprise-recognition occurs in *Medoro* I.12 when Medoro presses his servant Brillo for information about a miniature portrait of Angelica (Medoro's wife) that Brillo has taken as a battle trophy from a fallen enemy.¹⁰ Brillo responds that he took it from a warrior whose life Medoro himself had spared in a previous scene. The evidence of the portrait reveals to Medoro that he has unwittingly saved his mortal enemy—and rival for Angelica's affections—from death. His expression of surprise and dismay includes an exclamation ("Oh heavens, what do I hear?") and is extremely brief, as his next sentence no longer expresses surprise and instead

⁹ Regarding short, fragmentary phrases broken by rests: in his analysis of Arianna's emotional state in Monteverdi's "Lamento d'Arianna," William V. Porter rightly addresses this characteristic as a sign of the character's "distraught state of mind," which I would fall within the category of confusion in the context of this study. William V. Porter, "Lamenti recitativi da camera," in *Con che soavità: Studies in Italian Opera, Song, and Dance, 1580-1740*, ed. Iain Fenlon (Oxford: Clarendon Press, 1995), 79.

¹⁰ Aurelio Aureli, *Il Medoro* (Venice: Francesco Nicolini, 1658), 28-29.

depicts his process of reasoning: “The warrior wore Angelica’s portrait... ah, cruel stars, I understand now that I personally preserved the life of my hated enemy.”¹¹

Medoro’s vocal line uses small, jagged leaps, but as in music depicting fear, these remain almost entirely within the harmonies in the *basso continuo* (see Ex. IX.1). The *continuo* here contains no unusual harmonic progressions or juxtapositions; it repeats the previous phrase’s ending harmony on F, then descends through E-minor to a D-major sonority. Brillo’s response repeats this D-major harmony. The most affect-laden components of this short, but important, surprise response are the jagged, rising melodic line and final descent of a semitone to a raised f[#]-sharp, which fits neatly into the harmony and yet produces an air of unpredictability or unsettledness through its gestural motion.¹²

Ex. IX.1: Lucio and Aureli, Medoro I.12, mm. 7-12.¹³

7 BRILLO MEDORO BRILLO

Ap-pres-so quel guer-rie-ro che pre-ser-va-sti in vi-ta. O ciel, che sen-to? Pia-no, pia-no Si-gno-re,

B.C.

Here, Medoro experienced a negative emotion as the result of his surprise, but such events can also be positive and lead into reactions based in happiness or love. Music for surprise

¹¹ Aureli, *Il Medoro*, 28-29. Original text: “O ciel che sento?”; “Appresso il Guerrier vinto/D’Angelica l’effigie? Ah stelle inique/Comprendo ciò, che oprai./Sacripante per certo/L’odiato nemico/Hoggi in vita serbai.”

¹² Medoro’s wife, Angelica, also expresses strong negative surprise in *Medoro* II.11 when she overhears Auristella addressing Medoro in an inappropriately amorous way. Much of Angelica’s music in this scene and the following scene reflects her jealousy, but the textual and musical characteristics of her first statement (expressing surprise) are almost identical to Medoro’s in I.12. Angelica exclaims “Oh gods, what do I hear?” (*Dei, che sento?*) in a jagged melody using entirely notes in the *continuo*’s A-major harmony, which is held over from the previous measure (with Auristella speaking) and continues in the following measure (with Medoro speaking). This section can be found in Francesco Lucio, *Il Medoro*, facsimile, ed. Giovanni Morelli and Thomas Walker, *Drammaturgia musicale veneta* 4 (Milan: Ricordi, 1984), 111.

¹³ Lucio, *Il Medoro*, facsimile, 59. *Medoro* III.10 is another scene in which tangled plot events and revelations produce many confusion and surprise responses (from multiple characters). This scene can be found in Aurelio Aureli, *Il Medoro* (Venice: Francesco Nicolini, 1658), 66.

does not seem to respond differently to the positivity or negativity of the news, although happy surprises do not usually end phrases with descending semitones (as Medoro does above and as Ottone does in *Incoronazione* II.7, considered below). For example, surprising news brings delight to Romilda and Arsamene in *Xerse* III.13 when Ariodate informs them that they are to marry on the king's orders (mistakenly, as later events will reveal).¹⁴ At first, the two lovers are astonished, and as Ariodate convinces them that the news is real, they become joyful. Their surprised responses are typical of musical representations for this affective state: their short textual statements use exclamations; their diatonic vocal lines are made up of leaps with many changes of direction that still remain within the notes of the harmony; and the corresponding harmonies do not make unexpected shifts or progress toward harmonic closure through cadences (see Ex. IX.2, mm. 15-18). Rather, it is Ariodate, the character who is not surprised, whose music seems to control the harmonic motion and participate in cadences as he delivers his news. The new harmonies that begin m. 17 and m. 18 seem to occur in coordination with the unfolding of his vocal line, and the pitches of the lovers' short statements in these measures simply fall within the harmony that has already been established on the first beat of each measure (while Ariodate was singing). As the scene continues, both lovers then gradually begin to believe that they will be allowed to marry, and their music responds: their increasingly long phrases begin to use markers for happiness after only these two short expressions of surprise, and by m. 21, Arsamene's melodic line and coordination with the changing *continuo* harmony already communicates happiness.

The absence of an entry for surprise, shock, or any closely related affect in Cesare Ripa's *Iconologia* complicates the process of distinguishing this emotional response from others. Yet

¹⁴ Minato, *Xerse*, 62-64.

Ripa does include a detailed entry for *Confusione*, which will facilitate the following discussion of this emotion (to the extent that it is distinct from surprise).¹⁵ *Confusione* takes the form of “a young woman, confusedly dressed in diverse colors,” because the young are inexperienced and given to confusion.¹⁶ Also, her hair is unevenly cut and disheveled to represent the many different thoughts that occur in her mind simultaneously, giving rise to confusion; this element of Ripa’s description is particularly apt in the context of opera libretti, in which confused characters tend to repeat themselves and ask apparently basic, absent-minded questions such as “Who am I” and “What is it I am thinking?” They then tend to rapidly gather their thoughts and return to the event or situation that has caused their elevated emotional state; or if they do not, madness ensues (see below, Chapter X).

Like surprise, confusion in this operatic repertoire functions as a transitional affect: it lasts for a very short time (generally fewer than eight measures), and then a new situational cause leads the character into a new emotion such as happiness, sadness, anger, or love. In cases of surprise, it is often new information derived from dialogue or an overheard conversation that

¹⁵ Cesare Ripa, *Iconologia overo descrizione di diverse imagini cavate dall’antichità, et di propria inventione*, facsimile (Zurich: Georg Olms Verlag, 2000), 82-83. Original text for entire entry:

“*Confusione*. Donna giovane, confusamente vestita de diversi colori, che havendo i capelli mal composti, posi la destra sopra quattro elementi confusamente uniti, e la sinistra sopra la torre di Babel co’l motto, che dica: BABILONIA, UNDIQUE.

Giovane si dipinge, come età più atta alla confusione, non havendo esperienza, senza la quale non può terminare, essendo trasportata da diversi appetiti, quali nell’opere rendono confusione.

Li capelli lunghi, e corti, e mal composti denotano i molti, e varii pensieri, che confondano l’intelletto.

Li diversi colori del vestimento significano le vane, e disordinate attioni confusamente operate: *Et ui multitudo, ibi confusio*.

La torre di Babel è posta, come cosa molto conosciuta per segno di confusione: poiche nel fabricare d’essa, Iddio, so come confuse il linguaggio de i fabricatori, con fare, che ciascuno di loro diversamente parlasse, così anco confuse la mente loro, facendo, che l’opra rimanesse imperfetta per castigo di quelle superbe, ed empie genti, che provorno di fare quell’impresa contro la sua onnipotenza, e per maggior chiarezza per rappresentare la confusione, vi si dipinge il Caos, in quel modo, che rappresenta Ovidio nel primo libro delle Metamorfosi, ove dice. *Unus erat toto naturae vultus in orbe/Quem dixere chaos rudia, indigestaque moles...*”

¹⁶ Ripa, *Iconologia*, 82-83.

causes the emotional state to evolve, whereas in confusion, it could also be the character's own thought process and decision making.

Ex. IX.2: Cavalli and Minato, *Xerse* III.13, mm. 13-24.¹⁷

13 ROMILDA

ARSAMENE
Hor che mi di- te? Il Rè?

ARIODATE
Che vi do Ro - mil - da per ser-va hu-mi-le, e spo - sa co-me m'im-po-se il Rè. S'io ben in-

B.C.

17

Ò ciel, ch'ù - scol - to?

te - si. Non se - te voi vi pia - ce d'ac-cet - tar - la in con-sor - te?

B.C.

21

Al - tra non a - mo. Al - tro non bra - mo.

E per ciò qui ve - ni - ste?

B.C.

¹⁷ Note: this scene is given as III.12 in the libretto, but as III.13 in the score. Notes on musical transcription: in m. 13, only one staff for singers appears, and the music for Arsamene and Ariodate is notated consecutively within this single measure (a clef change for Ariodate appears halfway through the measure); multiple lines for singers in the score layout shown in the musical example become present in the manuscript at the beginning of m. 15 and remain present throughout.

Textually, both emotions often contain exclamations such as *O ciel* and questions reflecting disbelief such as *che sento* (as in Medoro's exclamation in Medoro I.12, described above), but confusion is further characterized by repetition of text on the part of the librettist or the composer and the asking of basic questions designed to convey disorientation or a temporary loss of the character's memory or sense of self. Musically, settings for these texts use the markers listed above for surprise, but also often use rests to separate these repetitions, questions, and exclamations into very short phrase fragments.¹⁸ The harmonic progressions, however, usually convey even less direction or closure than those for sadness.

An example of a surprise that results in emotional overwhelm (confusion) occurs in *Incoronazione* II.7 when Ottavia orders Ottone to kill Poppea.¹⁹ In this case, the music for Ottone's response conveys the combination of intense surprise with confusion: a response that is based in Ottone's personal characteristics and relationships to the other people involved. His music thus uses characteristics for surprise, but also includes the pauses and repetitions that suggest confusion. Ottavia's own music as she gives Ottone the fatal command uses pauses in the *basso continuo* and voice to communicate her own hesitation (perhaps on moral grounds), but her vocal lines are comparatively smooth and continuous, and her harmonic center rests solidly on G throughout (see Ex. IX.5.3, mm. 20-27).²⁰

¹⁸ Holmes mentions the use of rests as a component in communicating confusion in this repertoire, specifically in *Orontea*. William Holmes, "Orontea: A Study of Change and Development in the Libretto and the Music of Mid-Seventeenth Century Italian Opera" (PhD diss., Columbia University, 1968), 130.

¹⁹ Giovanni Francesco Busenello, *L'incoronazione di Poppea* (Venice: Andrea Giuliani, 1656), 41-43. This scene is given as II.9 in the libretto, but as II.7 in the Venetian manuscript score.

²⁰ This combination of hesitation and strength of purpose demonstrates Monteverdi's nuanced interpretation of Ottavia as a character: plotting a rival's death is a new and uncharacteristic behavior for Ottavia that causes her some apprehension, but her love (both for Nerone and for Rome) motivates her to act decisively and resolutely to protect her relationship with her husband.

Ex. IX.3: Monteverdi and Busenello, *Incoronazione* II.7, mm. 20-39.²¹

The image displays a musical score for a scene from Monteverdi's *L'incoronazione di Poppea*, specifically Act II, Scene 7, measures 20-39. The score is presented in four systems, each featuring a vocal line and a basso continuo (B.C.) line.

- System 1 (mm. 20-25):** Ottavia sings. The lyrics are: "Vo-glio, vo-glio, vo-glio che la tua spa-da scri-va gl'o-bli-ghi mie-i col san-gue, col san-gue di Pop-pe-a:".
- System 2 (mm. 26-30):** Ottone sings. The lyrics are: "vuo' che l'uc-ci-da, tuo' che l'uc-ci-da, vuo' che l'uc-ci-da. Ch'uc-ci-da chi? ch'uc-ci-da chi? Chi?".
- System 3 (mm. 31-35):** Ottavia and Ottone sing. The lyrics are: "Pop-pe-a. Ch'uc-ci-da, ch'uc-ci-da, ch'uc-ci-da chi? Pop-pe-a.".
- System 4 (mm. 36-39):** Ottone sings. The lyrics are: "Pop-pe-a? Pop-pe-a? Ch'uc-ci-da Pop-pe-a?".

In contrast, Ottone's shocked response of "[You wish] me to kill whom?" begins, after a half rest, in c-minor with an e-flat *continuo* that sinks through d-minor (resting in m. 29) and back to c-minor. After another rest (in voice and *continuo*), the harmony and voice leap to g-major, avoiding closure (m. 30). Ottavia reiterates that Poppea is the intended victim (again solidly in g-major), but Ottone remains shocked and confused. More rests separate further

²¹ This musical example is drawn from Claudio Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze and Nicola Badolato, co-ed. Robert Michael Anderson, José Barnett Jr., Holly K. Cassell, Emily Hagen, Joy S. Hague, Kája Lill, Kenneth R. Lovern, Brandon K. McDannald, Sean Morrison, Emily M. Smith, Joseph A. Turner, and Andrew Vagts (Kassel: Bärenreiter Verlag, 2017), 109. The full scene appears on pp. 108-13. Notes on transcription: this scene is given as II.9 in the libretto, but as III.7 in the Venice score (and thus in this critical edition; Ottavia begins to sing in the final measure of this excerpt, but as her next entrance is not relevant to the discussion here, her line has been omitted for this measure in the interest of space.

repetitions of “that I kill... whom?” The vocal line continues to use notes that are in the *continuo* harmonies, but the *continuo* is again unpredictable, avoiding both harmonic closure and the root note of each sonority (mm. 32-34). Ottavia then adopts his last harmony, a-minor, to name her enemy again. Ottone’s last confused repetitions of her name in mm. 36-37 remain confused, as the unpredictable and inconclusive harmonies show, but the appoggiaturas that occur in both statements produce falling gestures and dissonances that tinge his confusion with sadness: the cruelty of Ottavia’s order is beginning to dawn upon him, and markers for sadness characterize his music for the remainder of the scene.

An equally strong emotional response occurs in *Oron tea* I.9 when Alidoro has begun to heal from his wounds and Oron tea visits him in his convalescence. She offers him protection and freedom in her kingdom, and he expresses his gratitude effusively, to the queen’s great discomfiture: she is already aware that his presence has awakened love within her (see discussion of her earlier monologue in scene I.5 in Chapter VIII). Near the end of I.9, Alidoro declares that he will worship Oron tea as his new deity and invites her to command him as she will, and the intensity of her emotional reaction throws her into confusion as she attempts to give him orders: “Come here...stay...no... yes...Oh God, I am dead!”²² As in Ottone’s confused response, rests separate the short fragments of Oron tea’s confused speech, which uses a dijunct vocal line that leaps between the notes included in the underlying harmonies (see Ex. IX.4).²³ As in Ottone’s unhappy surprise above, the *continuo* harmonies themselves move, but do not produce satisfactory harmonic closure. In this case, as in Ottone’s unhappy confusion above, the final

²² Giacinto Andrea Cicognini, *L’Oron tea*, 22-23. Original text: “Vieni: resta: nò, sì; O Dio son morta.”

²³ Holmes observes that Cesti’s use of rests in this passage successfully communicates her confusion: “Oron tea’s confused state of mind is here graphically represented by sudden rests alternating with the music of the recitative.” William Holmes, “Oron tea: A Study of Change and Development in the Libretto and the Music of Mid-Seventeenth Century Italian Opera” (PhD diss., Columbia University, 1968), 130.

vocal gesture is a descending semitone (to a raised b' here in Ex. IX.4, m. 85), and in this case, this plaintive gesture is also part of a suspension on the word “dead” (*morta*). This nuanced combination of markers for confusion helps to convey Orontea’s pain as she realizes that her feeling of unsettledness is a sign that the newcomer has already begun to endanger her heart, her reputation, and her royal judgement.

Ex. IX.4: Cesti and Cicognini, *Orontea* I.9, mm. 78-85.²⁴

The image shows a musical score for two characters, Orontea and Alidoro, from the opera *Orontea*. The score is written for voice and basso continuo (B.C.).

Measure 78: Orontea (soprano) sings "Fa ciò che vuoi, pur che da me non par - ta." Alidoro (bass) is silent.

Measure 81: Alidoro (bass) sings "Co - man - da qual mi vuoi, se - gua - ce o". Orontea (soprano) is silent.

Measure 85: Orontea (soprano) sings "Vie - ni, re - sta, no, si; O Dio, son mor - ta." Alidoro (basso continuo) plays a bass line with figured bass notation: 6, #4, 2, 7 6, 4 1.

These depictions of surprise and confusion, although brief, are instrumental in maintaining verisimilitude when sudden events and discoveries occur to advance the plot. In an affective framework based in Aristotelian thought, characters cannot receive terrible, unexpected news as Medoro does above and instantly become sad; they must first register surprise. It is also more believable that a strong shock like the one Ottone receives might not be immediately believable or comprehensible, and his response of surprise and confusion offers the textual and musical nuance that allows his understanding to build gradually as the scene unfolds, eventually

²⁴ This musical example is drawn from Antonio Cesti, *Orontea*, ed. William Holmes, *The Wellesley Edition* 11 (Wellesley, MA: Wellesley College, 1973), 71.

dissolving into dismay and sadness. These transitional affects allow composers to carefully manage the flow of dramatic, musical, and affective intensity within scenes and produce remarkably nuanced depictions of these unusually volatile—but lifelike—dramatic situations.

Paura, Timore, Spavento: The Depiction of Fearful Emotions

Aristotle's ideas on fear have already received considerable in Chapter III because in the *Rhetoric*, they offer one of the clearest available illustrations of Aristotle's approach to affect.²⁵ He explores the situational causes of fear in detail in that volume, together with the conditions that will prevent fear from occurring when we would otherwise expect someone to be fearful:

Let fear be defined as a painful or troubled feeling caused by the impression of an imminent evil that causes destruction or pain; for men do not fear all evils, for instance, becoming unjust or slow-witted, but only such as involve great pain or destruction, and only if they appear to be not far off but near at hand and threatening, for men do not fear things that are very remote; all know that they have to die, but as death is not near at hand, they are indifferent. If then this is fear, all things must be fearful that appear to have great power of destroying or inflicting injuries that tend to produce great pain. That is why even the signs of such misfortunes are fearful, for the fearful thing itself appears to be near at hand, and danger is the approach of anything fearful.²⁶

Thus, fear is a painful emotion (like sadness and anger), and we experience it because of an immediate threat or signs that one is forthcoming. Aristotle's comments appear in the context of teaching persuasive skills for debate and the courtroom, but his careful explanation suggests that emotion should also play an important role in drama in general, for producing a feeling of fear in the audience member is also impactful in the theater.

Aristotle's explanation of the causes of fear seems at first to imply that it will be very difficult to arouse fear in a listener, considering that they would need to believe that something

²⁵ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, Vol. 193 of Loeb Classical Library (Cambridge, MA: Harvard University Press, 2014), 201-03.

²⁶ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 201-03.

they personally fear is indeed near at hand and likely to occur. Fortunately, he then gives instructions on how to make an audience experience fear, and this feat depends upon increasing the listener's estimation of the probability that such a dreadful event will occur in reality:

whenever it is preferable that the audience should feel afraid, it is necessary to make them think they are likely to suffer, by reminding them that others greater than they have suffered, and showing that their equals are suffering or have suffered, and that at the hands of those from whom they did not expect it, in such a manner and at times when they did not think it likely.²⁷

This feeling of fear is useful in court (and, by extension, in drama) in that, according to Aristotle, it gives rise to a particular action: "fear makes men deliberate, whereas no one deliberates about things that are hopeless."²⁸ Thus, the emotion of fear can cause characters to pause and consider their situations and future plans, thereby giving rise to new action as the plot unfolds.

Ripa offers two definitions for emotions related to fear, and his characterizations indicate that these entries reflect two different levels of intensity. In fact, in a rare instance of quantitative assessment, he explicitly states that fear and alarmedness are different degrees of the same affect:

Fear (*Paura*). A woman with a small, pale face; the diminutive size infers, as the physiognomists observe, pusillanimousness. She will be in the act of fleeing in fright (*spavento*) with her hands raised high. Her hair will stand on end as the effect of fear (*paura*), and behind her there will be a frightening monster. Thus one can see how we speak of timorousness (*timore*), and of fear (*spavento*), both of which are affects and extremely similar, or indeed the same affect with the difference being only one of the degree being more or less.²⁹

A second entry for *Timore* also addresses physical characteristics, stating that "timorousness

²⁷ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 207.

²⁸ Aristotle, *Art of Rhetoric*, trans. J. H. Freese, 207.

²⁹ Ripa, *Iconologia*, 382-83. Full text for this entry: "*Paura*. Donna con faccia picciola, e smorta; la picciolezza arguisce, come dicono i Fisognomiti pusillanimità, ed starà in atto di fuggire con spavento, e con le mani alzate in alto: haverà i capelli drizzati per l'effetto della paura, ed alle spalle vi sarà un mostro spaventevole; si può vedere quanto si è detto del timore, e dello spavento, i quali sono affetti, e similissimi, ò gli stessi con la differenza solo del più, e del meno."

renders those who feel it pale.”³⁰ In this case, however, the personification is an old man who wears the skin of a goat, for these creatures are known to be extremely timid and they have a tendency to startle easily. Thus, *timore* indicates the less intense fear response of one who is alarmed or fears something that is not immediately threatening, whereas the imminent danger of a monster visible behind the woman experiencing *paura* indicates a stronger affective experience.³¹

In opera libretti, expressions of fear tend to be extremely short, as characters quickly take action either to address the cause of their fear or to flee. Thus, very few measures of music depict this affect in the seven operas selected for this study, and they tend to appear in recitative sections. Nevertheless, some similarities are evident between these case studies. Textually, frightened characters use exclamations and, frequently, verbs related to Ripa’s own vocabulary of fear such as *temo* or *pavento*. The musical markers that communicate fear are similar to those for the other emotions that Aristotle designates as painful, which are sadness and anger. Fearful music uses short, breathless phrases; quick declamation; and in higher intensity, rising vocal tessitura and large leaps. Unlike the other painful emotions, however, music for fear is overwhelmingly diatonic and contains very little dissonance or chromaticism of any kind,

³⁰ Ripa, *Iconologia*, 487. Full text for this entry: “*Timore*. Vecchio, pallido, vestito di pelle di cervo, in modo che la testa del cervo faccia l’acconciatura del capo, e ne gl’occhi del cervo vi saranno molte penne di color rosso. Si dipinge pallido il timore, perche rende pallidi quelli che l’hanno. Vestesi di pelle di cervo, perche il cervo è animale timidissimo, e fuggendo da qualche sinistro, se trova correndo delle penne rosse, ferma il corso, e si aggira in modo che spesse volte ne resta preso, il che Vergilio nel 12. dell’Aneide, accennò con queste parole. *Inclusum veluti si quando flumine nactus/Cervum, aut puniceae septum formidine penne.*”

³¹ One further related entry in Ripa’s *Iconologia* addresses *Spavento*, though this entry seems more concerned with noting a connection with pre-existing literary traditions than expounding on the affect itself. It is interesting, however, that Ripa uses the figure of Medea to illustrate this emotion. Ripa, *Iconologia*, 468. Original text: “*Spavento*. Si dipinge con faccia, ed habito di femina, ma laterato, e spaventevole, ed una così fatta imagine dello spavento dedicorno i Corinti a’ figliuoli di Medea da loro uccisi già, per lo dono che havevono portato alla figliuola di Creonte, la quale ne perì con tutta la casa regale.”

although there is a tendency toward flat and minor harmonies and harmonic progressions may include abrupt shifts.

Miralba's anxious reaction in *Medoro* I.13 reflects a medium intensity fear response. In this scene, Miralba expresses her worry that at any moment enemy soldiers may breach the city walls and attack.³² She also fears that in the battle that would ensue, the man she loves (Medoro) may be killed. Miralba's fear has a solid Aristotelian basis, as military intelligence has indicated that the fear-inducing event—an attack—is possible and may occur at any time. This case study shares musical characteristics with other fearful scenes: Miralba's expression of fear uses a quicker declamatory pace than the surrounding music and diatonic melodies that seldom deviate from tones in the *basso continuo* chords (see Ex. IX.5). Like the other painful emotions of sadness and anger, as intensity rises, large leaps (downward, as in sadness) and short, breathless phrases (as in both intense sadness and intense anger) begin to appear. Miralba's first phrase in this scene expresses her worry to Euristo ("Euristo, O God, I fear..."), and her melody is entirely diatonic, deriving tension only from a downward leap into dissonant g-sharp' over the *continuo*'s a-minor sonority in m. 1.³³ Her declamation is relatively quick, including more sixteenth notes than are typical in Francesco Lucio's recitative sections depicting pleasurable emotions (mm. 1-8). Several short rests break the phrase into fragments in a manner common to intense painful emotions (except unhappy love).

³² Aureli, *Il Medoro*, 29-30.

³³ Aureli, *Il Medoro*, 29. Original text: "[E]uristo oh Dio pavento/Di momento in momento/Di veder il nemoci entro le mura,/E che Medoro cada/Miserabil trofeo dè la sua spada."

Ex. IX.5: Lucio and Aureli, *Medoro* I.13, mm. 1-8.³⁴

The musical score for Ex. IX.5 consists of two systems. The first system is for Miralba (treble clef) and B.C. (bass clef). Miralba's melody is in C major, 4/4 time, with lyrics: "Eu - ri - sto, oh Dio, pa - ven - to di mo-men-to in mo-men - to di ve-der il ne-". The B.C. part is a simple harmonic accompaniment. The second system continues the same parts with lyrics: "mi-co en-tro le mu - ra, e che Me-do-ro ca - da mi-se-ra - bil tro-feo del-la sua spa - da." The B.C. part continues with a similar harmonic pattern.

When the enemy does in fact approach the walls in *Medoro* III.11, brief statements from two more characters, Brillo and Angelica, reflect sudden and intense fear using similar musical characteristics. Brillo opens the scene by calling out for assistance: “Help, help, oh brave warriors!”³⁵ His vocal line leaps from one chord tone to another in the underlying, sustained harmony on F (see Ex. IX.6, mm. 1-2). Euristo then calls on Queen Angelica for instructions, but his statement is businesslike and contains no prominent textual markers for affect. Angelica responds with fear that soon drives her to action: “Alas! What is Leomede doing?”³⁶ Their vocal lines are jagged and use descending leaps of fourths and fifths on affect-laden words such as “help” (*aiuto*, *soccorso*) and “alas” (*ahimè*). Yet even these leaps permit the vocal lines to remain within the established *continuo* harmonies (see Ex. IX.6). Dissonance between the voice and *continuo* does not appear to serve as an indicator for fear as it does for sadness except in extreme intensity; rather, frightened characters seek to communicate expediently and clearly, and composers achieve this through quick declamation and diatonic recitative. In this case, however,

³⁴ This musical example is drawn from Francesco Lucio, *Il Medoro*, facsimile, ed. Giovanni Morelli and Thomas Walker, 60-61. Note on musical transcription: in the *Continuo* part, a tie between note 1 of m. 3 and note 1 of m. 4 present in the manuscript score has been omitted here; in Miralba’s part, rest 1 of m. 6 appears as an eighth rest in the manuscript.

³⁵ Aureli, *Il Medoro*, 67. Original text: “Soccorso, aiuto ò Cavalieri arditi.”

³⁶ Aureli, *Il Medoro*, 67. Original text: “Ahimè, che fà Leomede?”

the harmony itself reflects the intensity of Angelica's affective state when it moves abruptly from a sharp harmony (D with major third) through flat ones (B-flat to F, mm. 11-12).

Ex. IX.6: Lucio and Aureli, *Medoro* III.11, mm. 1-12.³⁷

The musical score consists of three systems, each with a vocal line and a basso continuo (B.C.) line. The first system is for BRILLO and EURISTO, the second for EURISTO, and the third for ANGELICA. The lyrics are in Italian.

System 1: BRILLO and EURISTO

BRILLO: Soc-cor-so, a - iu - to, ò Ca-va-lie - ri ar-di - ti! EURISTO: Re - gi - na, han tra - di - ti

System 2: EURISTO

EURISTO: dà la Por - ta più an-ti - ca de le mu-ra as-se-dia - te en - tra nel-la Ci - ta - te sen-za os -

System 3: ANGELICA

ANGELICA: ta - co-lo al-cun l'Ho - ste ne-mi - ca. Ahi - mè, che fà Leo - me - de?

The terrifying storm that Elviro faces in *Xerse* II.12 offers a more sustained, higher-intensity case study. There are comic elements in Elviro's plight and the audience may well laugh; nevertheless, this scene is not designed to elicit fear from the audience, but to entertain them. Yet Elviro's own fear is real, and his music reflects this affect throughout. In this scene, Elviro has had a falling out with his master Arsamene and is seeking him on a bridge that Xerse has had constructed over the Hellespont. A sudden storm destroys the bridge, which crumbles beneath Elviro's feet as he narrates the entire adventure and calls out to Neptune to calm the raging seas: "But what clouds obscure the sky?/The waves tremble,/The air whistles,/The bridge wobbles, and makes my feet dance,/Pity, pity, Neptune: Alas! Alas!/The bridge breaks in pieces,

³⁷ This musical example is drawn from Francesco Lucio, *Il Medoro*, facsimile, ed. Giovanni Morelli and Thomas Walker, 169. Note on musical transcription: in the *Continuo* part, rest 1 of m. 12 is missing from the manuscript.

and I cannot/Return to the shore: O God!”³⁸ The entire section uses quick declamation and diatonic melodies (see Ex. IX.7).

Higher intensity moments, such as Elviro’s calls for help in mm. 21-22, use short phrases punctuated by rests as well as jagged vocal lines that still fall almost entirely within the notes of the *continuo* harmonies, which emphasize flattened sounds, another marker for this affective state, through the extended E-flat harmony and occasional use of A-flat (throughout). As his affective intensity rises to extreme levels, his vocal tessitura rises to include frequent a-flat’ and b’, particularly in his cries for pity and assistance (*pietà, pietà, ahimé, ahimé*) in mm. 21-22.³⁹ These indicators of extreme fear continue to occur as lightning flashes, thunder rolls, and the bridge crumbles beneath his feet. Yet in the midst of Elviro’s fear, Cavalli maintains his character’s identity; Elviro is a comic character who partakes of other traditions such as the *commedia dell’arte*, and even his strong emotion, which is entirely real, can be cause for the audience’s amusement. To heighten the visual spectacle of the scene and briefly de-emphasize the overall importance of Elviro’s fear response, Cavalli sets the text related to the motion of the waves and the resulting instability of the bridge in a brief move to triple meter (mm. 15-20), which here suggests the character’s physical instability through metric instability. He also sets the vocal line for “The bridge vacillates and makes my feet dance” (*vacilla il ponte e fa danzar il piè*) in a vacillating melody that depicts both the word Elviro sings and the motion of the waves. Even in this case, Elviro does not depart from the *continuo* harmonically: figures indicate that the *continuo* should join Elviro in this melodic motion. Thus, even within a relatively limited and

³⁸ The full text for this scene appears in Aurelio Aureli, *Il Medoro*, 37-38. Original text: “Mà qual adombra il Ciel repente nubilo?/L’onde fremono,/L’aria sibila,/Vacilla il ponte, e fa danzar il piè,/Pietà, pietà Nettuno: ahimè, ahimè!/Tutto si spezza il Ponte, e non possi’io/Tornar al lito: oh Dio!”

³⁹ Aureli, *Il Medoro*, 38.

simple set of markers for fear, it is possible for composers to create a nuanced depiction that can intensify over time as the perception of danger increases, but also admit careful management of dramatic tension. Cavalli achieves this in Elviro's music and maintains a sense of dramatic and emotional verisimilitude in this solo scene for a comic character, which likely draws additional entertainment value from physical acting and spectacular stage effects.

Ex. IX.7: Cavalli and Minato, *Xerse* II.12, mm. 11-22.⁴⁰

11 ELVIRO

Ma qual a-dom-bra il ciel re-pen-te nu-bi-lo, l'on-de fre-mo-no, l'a-ria si-bi-la, va - cil - la, tu -

B.C.

4 3

17

cil - la il pon - te e fa dan - zar il piè, pie-tà, pie tà, Net - tu-no, ahi-mè, ahi-mè!

B.C.

4 3 4 3 4 3 4 3

Conclusion

Surprise, confusion, and fear are clearly secondary affective states within this repertoire and dissipate quickly, but the very fact that they are distinct from other, more prominent affects in their textual and musical characteristics reinforces the considerable nuance that is possible in this repertoire. The librettist's and composer's ability to use textual and musical markers to depict confusion as conceptually distinct from the sustained experience of madness, or unhappy surprise as distinct from fear, is a testament to the music's potential for richness and versatility, which derives from its basis in a *Seicento* Aristotelian understanding of emotion.

⁴⁰ Minato, *Xerse*, 37-38. Note: this scene appears as II.12 in the extant score, but as II.11 in the libretto.

Yet the application of my methodology in this project has also revealed insights into the role of music for these transitional affective states in the unfolding of dramatic content in this repertoire. Although the textual semantic units of the examples given in this chapter were all initially identified as “surprise,” “fear,” or “confusion” in the textual analysis phase of the methodology, if their musical characteristics had not subsequently proven to be both similar across these excerpted semantic units and distinct from those of other painful or pleasurable emotions (as appropriate to each situation) in the following musical analysis phase, there would have been no need to distinguish them as separate emotional states in the fourth phase of the methodology (comparison and interpretation). It was this final process of interpretation that revealed these moments of transitional affective expression to be some of the clearest evidence of Aristotelian thought at work in the text and music of these operas.

As the case studies above demonstrate, characters who receive shocking news that is either good or bad are not immediately happy, sad, or angry; rather, their first emotional reaction is one of surprise, and subsequent information or logical thought leads them to action (such as questioning or deducing), which in turn produces the more stable affective response of happiness, sadness, or anger. Thus, these brief affective experiences that often last for no more than a single measure before the character speaks again are in fact particularly important in the depiction of verisimilar emotional processes in dramatic text and music from a *Seicento* Aristotelian perspective.

CHAPTER X

LAMENTO AND PAZZIA: AFFECTIVE DEPICTION IN THE LAMENT AND THE MAD SCENE

In early Venetian opera, the mad scene and the expression of grief through the lament are two types of unusual cases that reflect extreme affective intensities and encompass entire scenes. These large semantic units typically include sections of both recitative and aria style, and through them characters do not express only the affect of sorrow and the affective state of madness, but rather an entire emotional process. In the lament, this process unfolds according to the Aristotelian model of emotions and includes multiple actions and affective reactions, which are arranged according to conventions drawn from pre-existing literary traditions. The mad scene also contains several actions and a multi-emotion thought process, but unlike the lament, it depicts a malfunction of affective processes: the character's emotional experience does not reflect a causal basis in the changing dramatic situation, and thus the character's actions and affective shifts are highly unpredictable. Both of these scene types partake of conventions that derive from pre-existing literary traditions and prescribe specific structural characteristics for their text and music, and thus, they require special attention.

These two types of extreme affective responses and the situations that cause them carry their own textual, structural, and musical conventions. Early in the development of the Venetian public opera tradition, the mad scene and the lament became expected ingredients in plots due to the remarkable success and acclaim they earned for their creators in the first few seasons of public opera's existence. Scenes depicting these affects, and particularly madness, also seem to have made strong impressions on *Seicento* audiences, given the attention that they receive in contemporary reception documents. As the praise for singer Anna Renzi's performances as

Deidamia in *La finta pazza* and Ottavia in *Incoronazione* indicates, her fame derived partly from her excellent depiction of madness as Deidamia and of sorrow as Ottavia (see analysis of source documents in Chapter XI).¹ Also, Claudio Monteverdi's skillful depiction of grief in a lament scene from the lost opera *Arianna* was widely praised and emulated in Venetian circles.² Each of these operatic scene types receives separate attention below, as they exemplify the process of nuanced shifting and mixing of emotions that is typical of this repertoire. This approach enables librettists and composers to reflect the verisimilar responses to dramatic action that separate this pre-Cartesian repertoire from later *opera seria* traditions.

Occhi dolenti: The Lament as an Operatic Expression of Aristotelian Emotional Processes

In *Seicento* opera, the lament remained a special type of scene with particular formal, poetic, and musical expectations.³ The lament already had a long tradition in the Byzantine, Christian, and Greek literary cultures as an oration that expresses the feelings of a woman (typically) who is left behind because a romantic partner or family member has departed, either through death or willful abandonment.⁴ The *Seicento* Venetian understanding of the lament was

¹ One such account is Maiolino Bisaccioni's praise for Anna Renzi in the role of Deidamia in his publication *Il cannocchiale per la finta pazza* (Venice: Giovanni Battista Surian, 1641), 8-10. Beth L. Glixon and Jonathan E. Glixon also address the impact that Renzi's success in this role had on the rise of the mad scene in the following years in their article: "Marco Faustini and Venetian Opera Production in the 1650s: Recent Archival Discoveries," *Journal of Musicology* 10 (1992): 65.

² Ellen Rosand addresses contemporary praise for *Arianna* and the modeling relationship between this lament and others in Monteverdi's operas in Ellen Rosand, *Monteverdi's Last Operas: A Venetian Trilogy* (Berkeley: University of California Press, 2007), 174 and 224-43.

³ Several authors have addressed the lament as an important tradition within this repertoire. Three particularly useful studies on the development and characteristics of the lament in this and related repertoire are Ellen Rosand's section on textual elements of the lament in Ellen Rosand, *Monteverdi's Last Operas*, 225; Silke Leopold, *Monteverdi: Music in Transition*, trans. Anne Smith (Oxford: Clarendon Press, 1991); and William V. Porter, "Lamenti recitativi da camera," in Con che soavit : *Studies in Italian Opera, Song, and Dance, 1580-1740*, ed. Iain Fenlon (Oxford: Clarendon Press, 1995), 73-110.

⁴ In her influential book on the Greek lament and its role in ritual and subsequently in literature, Margaret Alexiou notes that laments traditionally used the verb for *you leave* prominently to emphasize the loved one's departure and

based in the works of authors such as Homer, Ovid, and Ludovico Ariosto, and by the 1640s, laments contained multiple content-based sections that imply emotional circularity: a subdued, mournful first section; a higher-energy outcry featuring recriminations or complaints (against either the one who has abandoned the speaker or the cruelty of fate); and a more resigned closing section. In the context of Venetian opera, Silke Leopold describes the three sections as “a quiet beginning, an intensification leading to an outburst, and the return to hopelessness,” whereas Rosand identifies five affective sections in Monteverdi’s lament from the lost opera *Arianna*: despair, disbelief, fury, shame, and final resignation.⁵ This basic textual structure appeared many times in opera libretti, as the lament became an important feature in Venetian opera with at least one lament scene included in each new libretto, and often more than one.⁶ Composers usually set these texts as entire scenes, encompassing both recitative and aria styles (and later, closed-form arias) as appropriate to the text’s affective content and intensity.

In this repertoire, Monteverdi’s lament from the lost opera *Arianna* provided a model for future scenes of this type, considering that many of the lament scenes in the two decades that followed its publication used similar musical interpretations of this literary structure.⁷ Leopold observes that in the early years of Venetian opera, it was possible for the necessary elements for a lament to exist in entirely recitative-based scenes, and that Ottavia’s “A dio Roma” in

Incoronazione III.6 is one example of this.⁸ In some of these cases, versions of Monteverdi’s

the feelings of abandonment that those left behind would subsequently suffer. Margaret Alexiou, *The Ritual Lament in Greek Tradition* (Cambridge: Cambridge University Press, 1974), 183.

⁵ Silke Leopold, *Monteverdi: Music in Transition*, 138 and Ellen Rosand, *Monteverdi’s Last Operas*, 225.

⁶ Ellen Rosand, “The Descending Tetrachord: An Emblem of Lament,” *Musical Quarterly* 45 (1979): 358.

⁷ Leopold, *Monteverdi*, 137. See also Rosand, *Monteverdi’s Last Operas*, 224-43.

⁸ Leopold, *Monteverdi*, 143-44. Rosand also refers to “Disprezzata regina” as a lament in Ellen Rosand, *Monteverdi’s Last Operas*, 225. While “A dio Roma” contains some of the textual characteristics for a lament, it does not contain all of those that appear in other lament scenes in this repertoire. In this case, instead of being left behind, it is Ottavia who takes leave. In terms of the sections of the lament as described below, this scene depicts her parting from Rome in what could be considered a truncated lament including only the first section (hopelessness),

formal organization strategy for Arianna reappear through the repetition of a particularly affect-laden line of text, such as when Penelope's "Di misera regina" derives coherence from the repetition of "Return, ah, return, Ulisse" in *Ritorno* I.1.⁹ As librettists such as Nicolò Minato began to expand the texts for laments, later composers like Cavalli and Cesti chose to emphasize aria style to a greater degree in these scenes, and as a result, often created a more regular musical structure for at least a portion of their laments through an ostinato bass (sometimes based on a descending tetrachord).¹⁰

Silke Leopold's analysis of the "Lamento d'Arianna" contains many observations that help to encapsulate the components and characteristics of the lament scene. Although such is not her goal in this discussion, her comments also reveal the lament as the quintessential example of Aristotelian processes at work in the dramatic, textual, and musical dimensions of this repertoire. She describes how this scene inherently encompasses a variety of actions and emotions:

Arianna is not a porcelain nymph, she is of flesh and blood and does not exhaust herself with veiled lyrical plaints; she rebels and reproaches Theseus, who has left her to marry in splendour in Athens; she summons all the horrors of the seas—violent storms, sharks, and whales—to revenge her; she gives tongue to the whole gamut of her despair, from resignation to hysteria, before, horrified at her own lack of restraint, she begs Theseus for forgiveness, and tries to temper her torment in rhetoric.¹¹

Leopold also notes that Arianna's lament succeeds in displaying "the individuality of the inner emotions."¹² In commenting on the role of the chorus in this scene, Rosand agrees that Arianna's emotional trajectory is self-guided: "her lament is completely self-motivated, generated by the

brief section combining the second and third sections (naming her sorrow as the cruel one who prevents her from crying but without calling for vengeance), and the final section (resignation and leave taking).

⁹ Giacomo Badoaro, *Il ritorno d'Ulisse in patria*, ed. Dario Zanotti, *Librettidopera.it* 173, <http://www.librettidopera.it/zpdf/ritulipa.pdf>, 7-8. Original text: "Torna, deh torna Ulisse."

¹⁰ Pablo FitzGerald Cerdán, "Laments in the Early Operas of Francesco Cavalli (1639-1649)," PhD diss., Universidad Complutense de Madrid, 2016, 6.

¹¹ Leopold, *Monteverdi*, 131.

¹² Leopold, *Monteverdi*, 131.

ebb and flow of her own internal passions.”¹³ What Rosand does not mention is that this “ebb and flow” is evidence of the Aristotelian basis of Arianna’s thought process: her text contains internal or verbal actions and the emotions they prompt, which in turn prompt new actions.

The laments that appear in case studies for this project reveal new refinements for the typical emotional trajectory of the lament text when we consider them in the context of an Aristotelian understanding of emotion. These examples follow the same basic disposition of content that Leopold and Rosand describe (see above), and the emotional climax occurs near the midpoint of the scene during or just after what Elinor Scollay Wright calls, in literary laments, the Homeric “address of the dead,” the “most essential element of laments;” even in cases of romantic abandonment rather than death, this section remains affectively important.¹⁴ Indeed, the tone of reproach is usually intensified if the absent one still lives. Two brief analyses below note the use of musical markers for emotion within the lament’s musical and textual structure, which follows this expanded affective trajectory: the quiet beginning section mentions weeping or tears and expresses despair and thoughts of death (using markers for sadness and sorrow, although confusion can also occur); the intensification section features exclamations and culminates in the address of the dead (calling on the departed one by name and asking questions, typically using markers for anger, jealousy, and/or unhappy love, possibly mixed with sadness); the intense outburst includes calls for vengeance or direct recriminations against the departed or the gods (anger or jealousy, but thoughts of vengeance can also produce happiness); and finally the return to hopelessness depicts the character’s resignation to his or her fate (sadness, sorrow, or unhappy love).

¹³ Rosand, *Monteverdi’s Last Operas*, 225.

¹⁴ Elinor Scollay Wright, “The Form of Laments in Greek Tragedy” (PhD diss., University of Pennsylvania, 1986), 67.

Rosand mentions Ottavia's "Disprezzata regina" (*Incoronazione* I.5) as an early version of a lament that uses almost entirely recitative style, and yet contains all of the usual content-based sections and emotional states such a scene.¹⁵ Considering that there is no repeated refrain in Ottavia's scene—only one line of text is repeated a single time—the entire scene consists of a constantly unfolding affective trajectory that contains a chain of affects and actions that derives continuity not from repeated music, but from its logical unfolding of emotional processes. This is the first time that Ottavia appears in the opera, and her soliloquy provides her perspective on the opera's main conflict: the Roman emperor (her husband Nerone) is abandoning both his faithful wife and his civic duty to focus on his illicit love affair with Poppea. As expected, the first section of this scene displays the subdued mood of despair and hopelessness, together with thoughts of inevitable death, cast entirely in lines of 7 and 11 syllables (*versi sciolti*), indicating recitative style:

Despised queen
 Afflicted wife of the Roman monarch
 What am I doing, where am I, what am I thinking?
 O, miserable female sex,
 If nature and the Heavens
 Creates us free,
 Marriage binds us as servants,
 If we conceive sons,
 We form the limbs of our own wicked tyrants,
 We nurse the cruel butchers
 That dismember and destroy us,
 And we are forced by cruel fate
 To give birth to our own death.¹⁶

¹⁵ Rosand refers to "Disprezzata regina" as a lament in *Monteverdi's Last Operas*, 225. A version of some of my discussion here on this scene was included in a conference paper, "Divido il cor ra l'innocenza e l'pianto: Action and Affect in Early Venetian Opera," which I presented at the GAMuT Graduate Student Conference on 26 September 2015 at the University of North Texas in Denton, TX.

¹⁶ Giovanni Francesco Busenello, *L'incoronazione di Poppea* (Venice: Andrea Giuliani, 1656), 17. Original text:
 Disprezzata regina
 Del monarca Romano afflitta moglie
 Che fò, ove son, che penso?
 O delle donne miserabil sesso:
 Se la natura, e'l Cielo

In this quiet opening section expressing despair and thoughts of death, the musical setting contains markers for sadness, occasionally increasing in intensity to reflect sorrow. Its first two phrases of text constitute a single textual unit as well as a musical unit: textually, this section communicates a single action (self-reflection), and musically, its harmony rests on A throughout (mm. 1-10, see Ex. X.1). The dominant affect of the text is sorrow, which drives her to confusion; like the slandered wife of *La forza della gelosia* (see Chapter VII), Ottavia's sorrow prevents her from speaking in her own defense, and she can neither gather her thoughts nor gather breath to sustain a phrase of sung text.¹⁷

Several musical elements combine to communicate a mixture of sorrow and confusion in this opening passage. Monteverdi begins by manipulating Ottavia's words through local, small-scale repetition, a marker for high affective intensity: "Despised queen, queen, queen who is despised..." (*Disprezzata regina, regina, regina disprezzata*). The lengths of the rests separating these repeated words are also significant. Ottavia repeats the word "queen" (*regina*) twice, with dramatic pauses between iterations. When taken together, all of the musical markers in this phrase communicate the Empress's sorrowful affect. The static A-minor harmony, fragmentary vocal line, and repetition of "queen" (her public identity) suggest that Ottavia's anguish emotionally stuns her; she is unable to move forward. Her downward melodic leap of a diminished fourth in m. 4 is not the type of large, precipitous drop that usually serves as a marker

Libere ci produce,
 Il matrimonio c'incatena serve,
 Se concepimo l'huomo
 Al nostro empio tiran formiam le membra,
 Allattiamo il carnefice crudele,
 Che ci scarna, e ci svena,
 E siam forzate per indegna sorte
 A' noi medesme partorir la morte.

¹⁷ Giovanni Francesco Loredano, *Bizzarie academiche* (Cremona: Belpiere, 1676), 375.

for sorrow, but this drop to the semitone below the upcoming (sustained) *continuo* note is similar to the marker that Leopold identified as a typical technique of Monteverdi's for Arianna (see above).

The end of this section also features text repetition and dramatic pauses through rests (mm. 7-10). Although Monteverdi uses the same musical means (repetition and rests) to express affect in both of these lines of text, subtle differences communicate emotional nuance. The static bass, larger rests and rising line for "queen" express increasing self-pity as Ottavia faces the loss of her public identity (despised queen), whereas the shorter sob-like rests, unusual breaks in the continuo line, and stepwise falling line on "afflicted" communicate the deeper, more personal anguish that accompanies the loss of her private identity (afflicted wife).¹⁸

Ex. X.1: Monteverdi and Busenello, *Incoronazione I.5*, mm. 1-10.¹⁹

OTTAVIA

1

Dis-prez-za-ta re-gi-na, re-gi-na, re-gi-na dis-prez-za-ta, dis-prez-

B.C.

6

za-ta re-gi-na, del mo-nar-ca ro-ma-no af-flit-ta, af-flit-ta, af-flit-ta mo-glie,

B.C.

¹⁸ Heller also mentions two aspects of this interpretation: the progression of Ottavia's focus from her public to her private identity in the text and the affective importance of Monteverdi's word repetition. See Wendy Heller, *Emblems of Eloquence: Opera and Women's Voices in Seventeenth-Century Venice* (Berkeley: University of California Press, 2003), 153.

¹⁹ Claudio Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze and Nicola Badolato, co-ed. Robert Michael Anderson, José Barnett Jr., Holly K. Cassell, Emily Hagen, Joy S. Hague, Kája Lill, Kenneth R. Lovern, Brandon K. McDannald, Sean Morrison, Emily M. Smith, Joseph A. Turner, and Andrew Vagts (Kassel: Bärenreiter Verlag, 2017), 36-44.

In Ottavia's case, intense sadness brings on confusion (still within the quiet opening section), and text and music reflecting her brief disorientation begins in m. 11 ("What am I doing... where am I... what am I thinking?" in Ex. X.2): as Ottavia loses her emotional center and becomes disoriented, the *basso continuo* falls away and no further markers for sorrow appear. They are replaced with the musical style that depicts confusion in this repertoire (see above). This process began with the repetition of the painful word "afflicted" (mm. 7-9) and culminates in mm. 11-14, in which chords appear only on the downbeats and the vocal line becomes extremely impulsive. The steady harmony on A has fallen by step to E in m. 11, and sudden leaps to C, F and G on the downbeats of the next several measures are harmonic evidence of her confusion, while the vocal line leaps between notes that are part of the underlying harmonies.²⁰ The longest rests used thus far in the vocal line separate her three questions ("What am I doing... where am I... what am I thinking?") and complete the disoriented effect. Ottavia struggled to maintain her queenly demeanor in the opening lines of her soliloquy, but in this section, musical signs of confusion confirm that her questions are more than a simple rhetorical device: sorrow has driven her to lose her grip on reason momentarily, and she now questions her very identity.

Ex. X.2: Monteverdi and Busenello, *Incoronazione I.5*, mm. 11-14.²¹

II OTTAVIA

che fo, o - ve son, che pen - so, che pen - so?

B.C.

²⁰ Fenlon and Miller acknowledge that this scene "portrays a mind in disarray" and that its rapid and unexpected changes in harmony are important, but these authors do not discuss the affective implications of this musical characteristic in detail. Iain Fenlon and Peter N. Miller, *The Song of the Soul: Understanding Poppea* (London: Royal Musical Association, 1992), 63.

²¹ Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik et al., 36.

The next several lines of text (“O delle donne...partorir la morte,” see Ex. X.3) constitute a new action and begin the transitional process from the opening’s sadness and confusion into the intensification section, which will depict her angry address to Nerone and accusations, and thus depict a mixture of affects. Here, Ottavia is delivering a moral statement that comments on the unfair lot of women in her (*Seicento*) society, but she also expresses sorrow.²² This section begins with an unexpected flat sonority in the bass (m. 15), which is particularly striking after fourteen measures of primarily sharp harmonies (here, a marker for sadness). The repeated notes, faster declamation, and upward leaps all indicate anger, although the falling intervals suggest sorrow, as does the suspended g’ over an A *continuo* in m. 16, which then collapses through a semitone to land in the new harmony in m. 17. Large rising leaps in the vocal line, frequently of a fifth, suggest a volatile emotion such as outrage (m. 15, 17, 19, 21, 25), whereas the end of this section uses smaller leaps and falling melodic gestures along with unexpectedly lowered notes for the voice (mm. 28-34), all of which communicate sorrow.²³

²² Though the Empress Ottavia is a historical person and the depictions of her in *Incoronazione* draw upon historical material (notably the *Annals* of Tacitus and the play *Octavia* by an associate of Seneca), in this moment, she is actually expressing the tribulations of women in terms that were designed to be meaningful for a *Seicento* audience. For further information on the historical Octavia and the impact that these historical sources had on the characterization of Ottavia, see Publius Cornelius Tacitus, *The Annals of Imperial Rome*, trans. Michael Grant (Harmondsworth: Penguin, 1956) and Wendy Heller, “Tacitus Incognito: Opera as History in *L’incoronazione di Poppea*,” *Journal of the American Musicological Society* 52 (1999): 39-96.

²³ Wendy Heller agrees that these unexpectedly lowered pitches and harmonies are affectively meaningful, but she describes them as representing Ottavia’s “collapse into ineffectual silence and frozen despair” in Heller, *Emblems of Eloquence*, 153. I see Monteverdi’s use of this musical marker as more dynamic and nuanced in its many occurrences throughout this scene. Heller also sees unusual characteristics in the vocal line (such as “angular” leaps of fourths and fifths or “oddly-placed rests”) as evidence that the Empress rejects fluent song and the sensual connotations it carries in this music. This interpretation is appropriate in terms of larger processes of characterization, but my approach brings to light the nuanced affective meanings inherent in each individual iteration of musical choices such as these.

Ex. X.3: Monteverdi and Busenello, *Incoronazione I.5*, mm. 15-36.²⁴

15 OTTAVIA

O del-le don - ne mi-se-ra-bil ses-so, se la na-tu-ra e'l cie-lo li-be-re ci pro-du-ce, Il ma-tri-mo-nio, il ma-tri-mo - nio c'in-ca-te-na ser-ve. Se conce-piamo l'uo-mo, o del-le don - ne mi-se-ra-bil ses-so,

B.C.

Ex. X.3: Monteverdi and Busenello, *Incoronazione I.5*, mm. 15-36, continued.

26

Al nos-tr'em-pio ti-ran for-miam le mem-bra, al-lat-tia-mo il car-ne - fi-ce cru-de-le, che ci scar-na e ci sve-na, e siam co-stret-te, siam co-stret - te per in-degna sor-te a noi me-des-me fa-bri-car la mor-te.

B.C.

The next several lines of text belong to the intensification section, and they depict Ottavia's fury with Nerone. A new set of markers becomes prevalent in the music to depict her anger. In a traditional fashion, she names, questions, and accuses her tormentor in this text, which is still set in *versi sciolti*:

Nerone, wicked Nerone,

²⁴ Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze et al., 36-37.

Husband, O God, husband
Cursed forever,
And condemned by my sorrows,
Where, alas, where are you?
In Poppea's arms
You rest in happiness and delight, and meanwhile
The frequent falling of my tears
Almost forms
A flood of mirrors, in which you see reflected
Within your pleasures, my own sufferings.²⁵

The opening phrases of this section convey anger, but a striking musical change occurs in m. 48 as Ottavia begins a new action: imagining her husband in the arms of his mistress (see Ex. X.4). Here Monteverdi introduces a triple meter and abandons the uneven note durations that simulate speech in recitative to move very briefly into aria style. As Ottavia imagines her husband's joy in the arms of his lover ("In Poppea's arms you dwell happily and take your pleasure"), Monteverdi ironically incorporates markers for happy love in her music: triple meter, dotted rhythms, conjunct motion and rising sequences.²⁶ Yet while elements of happy love appear, Ottavia's true emotion is also clear: rests in both the voice and continuo disrupt the smooth, continuous flow of music that is usually present in scenes that depict sensual love (such as those between Nerone and Poppea).

²⁵ Giovanni Francesco Busenello, *L'incoronazione di Poppea*, 17. Original text:

Nerone, empio Nerone,
Marito, ò Dio, marito
Bestemmiato pur sempre,
E maledetto dai cordogli miei,
Dove ohimè, dove sei?
In braccio di Poppea
Tu dimori felice, e godi...

²⁶ Fenlon and Miller note the surprising musical style changes in this section, but do not appear to have identified Monteverdi's use of markers for happy love as ironic. Fenlon and Miller, *The Song of the Soul*, 63.

Ex. X.4: Monteverdi and Busenello, *Incoronazione I.5*, mm. 37-56.²⁷

37 OTTAVIA

Ne - ro - ne, Ne - ro - ne, em - pio Ne - ro - ne, Ne - ro - ne, oh di - o, di - o, ma - ri - to be - stem -

B.C.

43

mia - to pur sem - pre e ma - le - det - to de' cor - do - gli mie - i, do - ve, o - hi - mè, do - ve se - i?

B.C.

Ex. X.4: Monteverdi and Busenello, *Incoronazione I.5*, mm. 37-56, continued.

48

in brac - cio di Pop - pe - a, in brac - cio di Pop -

B.C.

51

pe - a, di Pop - pe - a tu di - mo - ri fe - li - ce

B.C.

54

e go - di, fe - li - ce e go - di, e in -

B.C.

²⁷ Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze et al., 37.

The composer also plays on the flexibility of the semitone lower neighbor note, which is important both in depicting sadness and in happy love, but dependent on context. In this instance, the semitone figure is also making up part of the typical cadential flourish indicating happiness and lovers' intimacy (D-C#-D in mm. 52, 53 and 54 on the words indicating the illicit lovers' enjoyment of mutual love, *dimori felice* and *godì*). This instance of the Joy cadence ironically mimics Monteverdi's striking use of the same gesture in Nerone and Poppea's final duet, "Pur ti miro," particularly in Nerone's part.²⁸ The *basso continuo* in this section is designed to highlight the composer's use of love-aria style, including sequential repetition of the same bass pattern for the two statements of the words "in Poppea's arms" and repeated refusal to join the voice in cadencing on D until this section closes and duple meter returns in m. 56, which further emphasizes the subversive use of this cadential formula: their duet cadences resolve satisfactorily, but Ottavia's attempts do not, and her own cadence in m. 55 is not particularly remarkable. This is a highly nuanced way to communicate affect, as the ironic implications of music that normally indicates happy love, in this situation, instead expresses Ottavia's sorrow.

The remainder of the intensification (mm. 57-67) provides a transition into the outburst section, and it focuses entirely on Ottavia's own sorrow, as evidenced by the frequent rests, mostly stepwise motion, descending semitones, and gradually slowing declamatory pace (see Ex. X.5). She speaks here of her weeping, as most characters do in the course of their laments: "and meanwhile, the frequent falling of my tears forms a flood of mirrors (*un diluvio di specchi*) in which you see, within your delights, my suffering."²⁹ Here, the rests that break the flow of her

²⁸ In this duet, Monteverdi uses an identical gesture on G-F#-G in Nerone's vocal line each time the lovers intone the word "tesoro" together. See Chapter Six on happiness and Chapter Eight on love for further analysis.

²⁹ Busenello, *L'incoronazione di Poppea*, 17. Original text: "...e in tanto/Il frequente cader de pianti miei/Pur v'è quasi formando/Un diluvio di specchi, in cui tu miri/Dentro alle tue delitie i miei martiri."

thoughts and cause her to repeat herself also interrupt the *basso continuo*, indicating very high emotional intensity. The repetitions of “my... my...” (*i miei*) also form dissonances over the *continuo*, including a tritone in m. 64 and a seventh in m. 65. These repetitions form written-out sobs, and the one that finally allows her to finish her sentence (*martiri* in mm. 66-67) uses a descending minor-third melodic formula in its cadence.

These painful thoughts of Nerone’s unfaithfulness have driven Ottavia to even greater emotional agitation in the remainder of the recitative. In the outburst section, she condemns both Nerone and the gods and calls for vengeance.

Destiny, if you are indeed up above,
Jove, hear me:
If to punish Nerone
You have no lightning bolts,
I accuse you of weakness,
I charge you with injustice.³⁰

Using fast-moving vocal phrases, a relatively high tessitura and repeated pitches, she calls down Giove’s lightning upon her husband in an operatic manifestation of anger (see analysis of this section in Chapter V). In the end of her solo scene (before the Nutrice’s entrance in m. 87), she realizes that her angry outburst has blasphemed against Giove and could call down his wrath upon her, and her text communicates her shame in having behaved so rashly: “Alas, I have gone too far, and I repent. I will suppress and bury my lament in quiet agony.”³¹ This is the transition to the final stage of the lament’s content, which depicts resignation and despair.

³⁰ Busenello, *L’incoronazione di Poppea*, 17. Original text: “Destin, se stai là sù,/ Giove ascoltami tu,/ Se per punir Nerone/ Fulmini tu non hai,/ D’impotenza t’accuso,/ D’ingiustitia t’incolpo.”

³¹ Busenello, *L’incoronazione di Poppea*, 17-18. Original text: “Ahi, trapasso tropp’oltre, e me ne pento./ Supprimo, e sepelisco/ In taciturne angoscie il mio tormento./ O’ Cielo, ò Ciel deh l’ira tua s’estingua,/ Non provi i tuoi rigori il fallo mio,/ Errò la superficie, il fondo è pio,/ Innocente fù il cor, pecò la lingua.”

Ex. X.5: Monteverdi and Busenello, *Incoronazione I.5*, mm. 56-67.³²

56 OTTAVIA

di, e in - tan - to il fre - quen - te ca - der de' pian - ti mie - i pur va qua - si for -

B.C.

61

man - do un di - lu - vio di spec - chi in cui tu mi - ri den - tr'al - le tue de - li - zie i

B.C.

64

miei, i miei, i miei mar - ti - ri. De -

B.C.

The music for the remainder of the solo section of this scene uses general markers for sadness to communicate Ottavia's shame and resignation, including stepwise motion, long rests that break up the vocal line, and lowered pitches (notably B-flats in mm. 78-80, which correspond with a harmonic shift to flat sonorities in the *basso continuo* after predominantly sharp sounds in the angry section: see Ex. X.6). The harmonic shift is particularly striking in the transition between the two sections at mm. 74-77: the *continuo* moves from B to c, and after a quarter rest of silence, Ottavia utters the painful exclamation *Ahi* in m. 77 and the *continuo* descends unexpectedly to B-flat. Ottavia's cry forms a dissonant major seventh when the *continuo* line descends to E-flat, and from this point both her vocal line and the *continuo* fall steadily in conjunct motion to end with another descending minor-third melodic formula in the cadence on D minor. This solo monologue, which consists entirely of text in *versi sciolti* and alludes to aria style only once in eighty-seven measures, contains the textual requirements and

³² Claudio Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze et al., 37.

typical musical markers for emotion of a lament and yet unfolds freely in what Leopold might call “the old style” of lament.

Ex. X.6: Monteverdi and Busenello, *Incoronazione I.5*, mm. 74-87.³³

74 OTTAVIA

i, d'im-po-ten - - za t'ac-cu - so, d'in-giu-sti - zia t'in - col - po. Ahi,

B.C.

78

trap-pas-so trop - p'ol - tre e me ne pen - to. Sup - pri - mo e se - pe -

B.C.

82

li - sco in ta - ci - tur - ne an-go - sce il mi - o la - men - to.

B.C.

Over the course of the 1640s, this recitative-based lament gradually gave way to a more highly structured version that included a greater proportion of regular, strophic text and prioritized closed-form song.³⁴ The move toward strophic arias seems at first to place constraints on the scene’s dramatic trajectory and limit the versatility of emotional expression in the lament. For example, Climene’s lament “Piangete, occhi dolenti” in *Egisto* II.6 seems to contain only a brief outburst (in recitative), a sorrowful aria organized through the use of a *basso ostinato*, and a brief recitative epilogue warning other would-be lovers against trusting too deeply. The calm beginning depicting despair and sorrow seems to be absent, as does the gradual intensification;

³³ Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze et al., 38.

³⁴ Ellen Rosand, *Opera in Seventeenth-Century Venice: The Creation of a Genre* (Berkeley: University of California Press, 1991), 367.

the scene structure appears to be truncated and begin at the outburst section. In fact, some of these later laments (including Climene's) still contain all of the elements described above; they simply unfold across more than one. In the previous scene, *Egisto* II.5, Climene does something with Lidio that Ottavia never does with Nerone: she confronts her faithless husband directly and experiences a cruel, face-to-face rejection. In these adjoining scenes, her responses to him—and subsequent continued reactions after he leaves—contain the textual and affective elements that complete the full emotional trajectory of the lament.

Egisto II.5 begins with the rejection that constitutes the situational cause of Climene's painful emotional experience: the confirmation, from Lidio's own lips, that his affections have transferred to Clori. Climene overhears him singing a strophic love aria, "Clori, Clori gentile," and she repeats his words back to him to begin a confrontation: "Clori, lovely Clori? And Climene,/Do you no longer remember her?"³⁵ Climene has become aware of what Aristotle calls a "slight" against her on Lidio's part, and she would be within her rights to react with anger. The libretto's text also leaves space for such an interpretation. Yet the music for this sentence does not include markers for anger; rather, its narrow range, smoothly conjunct vocal line, and slow harmonic rhythm (compared to the quicker, more active *basso continuo* of the aria she interrupts) indicate lower-intensity sadness, which will soon become more intense (see Ex. X.7).

Ex. X.7: Cavalli and Faustini, *Egisto* II.5, mm. 26-29.³⁶

26 CLIMENE

Clo - ri, Clo - ri vez - zo - sa? è di Cli - me - ne hor più non ti so - vie - ne?

B.C.

#

³⁵ Giovanni Faustini, *L'Egisto* (Venice: Pietro Miloco, 1654), 42. Original text: "Clori Clori vezzosa? e di Climene/Hor più non ti soviene?"

³⁶ Note on musical transcription: in the manuscript score, the *Continuo* part for m. 29 uses a G.

Even though Lidio last saw Climene when pirates kidnapped her on their wedding day, he is dismayed when he notices her presence, and he describes her arrival as “bad luck” sent to annoy him.³⁷ She responds with text and music that recall the opening section of the lament: this section is also multivalent and could suggest anger, but in context, actually projects her despair and contains markers for sorrow. Climene responds to Lidio’s cruelty, asking:

Is this how you greet your wife?
 Thus you rush to me, and embrace me,
 And rejoice in my liberty [from my pirate kidnappers], and celebrate?
 [...]
 How much better would it have been
 If I had remained to serve locked in the chains
 Of a barbarous Master,
 Than to find myself, oh sorrow (*dolore*),
 Blessed with liberty
 But cruelly betrayed by you.³⁸

Cavalli’s music for this section again contains markers not for anger, but for deepening sorrow (see Ex. X.8). These include stasis (through sustained *continuo* harmonies and vocal line centered on a single note, f’ in mm. 36-43); dissonant lower neighbors (throughout); vocal line emphasizing the minor third above the *continuo* note (on longer note values, mm. 36-43); slowly falling conjunct vocal line (mm. 44-47); exclamations of pain (*oh dolore* on a’ in mm. 47-48); precipitous drops in pitch (particularly m. 48); unexpectedly lowered pitches (through a move to B-flat in the signature at m. 44 and e’-flat in m. 51; and short, fragmentary phrases that suggest a loss of breath control through rests (particularly in the final phrase of text). This statement contains the hopelessness, disbelief, and sorrow typical of the quiet opening section of a lament.

³⁷ Faustini, *L’Egisto*, 42. Original text: “Che miro? Invida sorte/Per turbarmi il diletto/Tratta hà costei da la servil ritorte.”

³⁸ Faustini, *L’Egisto*, 42. Original text: “Così accogli la sposa?/Così accorri, e m’abbracci,/E di mia libertà festeggi, e godi?/Trà le colpe tù aggiacci/De le svelate frodi:/Quanto, quanto era meglio/Servire incatenata/Al barbaro Signore,/Che vedermi, oh dolore,/In libertà gradita/Da te crudel tradita.”

Ex. X.8: Cavalli and Faustini, *Egisto* II.5, mm. 36-53.³⁹

Climene’s emotional trajectory then moves forward into the intensification section, in which her recriminations become stronger. After Lidio informs her that “love is not eternal, but mortal,” the music for Climene’s response begins to shift.⁴⁰ As she asks “So freely you loose/Your wretched tongue/To admit, brazenly,/Your wicked wrongdoings,/And the causes of my misery?/So bravely you mock/Of men and of the Gods/The established laws?/Nevertheless, you are [rightfully] mine,” her music maintains the static *continuo* of the previous section, but the vocal line gradually takes on the quick rhythms, repeated pitches, and triadic outlines that signal anger (see Ex. X.9, mm. 85-93).⁴¹ Her final statement in this scene, which finally drives Lidio to exit, includes the typical appeal to the gods (“Oh Giove, you consent to such cruel betrayal?”) and contains stronger signs of anger, such as sudden outbursts, high vocal tessitura,

³⁹ Note on musical transcription: in the manuscript, a sharp is used rather than a natural to cancel the flat (implied in the signature) on the *Continuo* B in m. 48.

⁴⁰ Faustini, *L'Egisto*, 43. Original text: “Amor s’ebbe il natale/Non è eterno, è mortale.”

⁴¹ Faustini, *L'Egisto*, 43. Original text: “Così libero sciogli/La lingua scelerata/A narrare sfacciata/L’empie tue felonie,/E le miserie mie?/Così ardito dileggi/De gl’huomini, e de’ Dei/L’intemperate leggi?/Mal tuo grado, mio sei.”

and short textual phrases (mm. 93-103).⁴² Harmonically, Lidio's music communicates a shift toward intensified irritation through his move away from the harmonic centers of G-major and A-minor that were prevalent in previous phrases and toward sharp harmonies via the addition of two sharps. Climene's intense negative emotion meets and surpasses the level of Lidio's in her response (mm. 99-103), in which her music maintains the two sharps—now prominent in the *continuo*—and also adds G-sharp in m. 99.

After Lidio exits and scene II.6 begins, Climene engages in the brief recitative and closed-form aria that most commentators consider to be the lament proper in this later repertoire. Her introductory recitative actually continues the intense outburst section that began above. Like Ottavia in *Incoronazione* I.5, Climene condemns her faithless husband, invokes the help of an otherworldly power, and calls for vengeance in the strongest possible terms during this outburst section:

Ah miscreant, ah ungrateful one,
 There is no flail in Cocito
 Equal to your sin:
 Although [he can] invent freely
 New punishments and torments,
 The great Judge of the Underworld
 Will not ever succeed
 Even with the fiercest suffering
 To punish your sins [against me],
 Too grave was your wrong,
 O Lidio, traitor.⁴³

⁴² Faustini, *L'Egisto*, 44. Original text: “Ò Giove, e tù consenti/Sì enormi tradimenti?”

⁴³ Faustini, *L'Egisto*, 45. Original text: “Ah miscredente ah ingrato,/Non hà flagel Cocito/Eguale al tuo peccato:/Inventi pure, inventi/Novi stratii, e tormenti/Il Giudice d'Averno,/Che non potrà in eterno/Con feroce martire/Le cople tue punire,/Tropo è grave il tu'errore/O Lidio traditore.” This allusion to “Cocito” likely references the frozen lake in the Underworld that Dante describes in his *Inferno* beginning at Canto 32. It is a location where the wicked are punished both with the extreme cold and with additional physical torments. Dante Alighieri, *The Inferno*, trans. Anthony Esolen (New York: Modern Library, 2002).

Cavalli's setting maintains the high vocal tessitura, repeated pitches, and quick note values of the previous angry section, and as Climene's anger intensifies, larger melodic leaps (such as the exclamation *ah ingrato* in mm. 1-2) and leaps of a fourth (notably emphasizing the highest pitch, g'', in m. 5 and m. 12) indicate this extreme affect (see Ex. X.10).

Ex. X.9: Cavalli and Faustini, *Egisto* II.5, mm. 85-103.⁴⁴

The image displays a musical score for two characters, Climene and Lidio, from the opera *Egisto* by Cavalli and Faustini. The score is divided into four systems, each with a vocal line and a basso continuo (B.C.) line.

- System 1 (mm. 85-88):** Climene's part begins at measure 85. The lyrics are: "Co-sì li-be-ro scio-gli la lin-gua sce-le-ra-ta à nar-ra-re sfac-cia-ta l'em-pie tue fel-lo-ni-e, e le mi-se-rie mi-e?". The B.C. line provides a harmonic accompaniment.
- System 2 (mm. 89-93):** Climene continues her part. The lyrics are: "Co-sì ar-di-to di-leg-gi degl'huo-mi-ni, e de De-i l'in-te-me-ra-te leg-gi? Mal tuo gra-do, mal tuo gra-do mio se-i.".
- System 3 (mm. 94-98):** Lidio's part begins at measure 94. The lyrics are: "Son tuo? No'l sep-pi ma - i quan-do, quan-do mi ti do-na-i?".
- System 4 (mm. 99-103):** Climene resumes her part at measure 99. The lyrics are: "Quan-do, mal-vag-gio, quan-do? Ò Gio-ve, è tù con-sen-ti sì e-nor-mi tra-di-men-ti?".

The notation includes treble and bass staves with various note values, rests, and accidentals. The lyrics are written below the vocal lines.

⁴⁴ Note on musical transcription: in m. 100, rest 1 of Climene's part is missing from the manuscript score.

Ex. X.10: Cavalli and Faustini, *Egisto* II.6, mm. 1-21.⁴⁵

1 CLIMENE
Ah mis-cre-den-te, ah in - gra-to, non hà fla-gel Co - ci - to e - gua-le al tuo pec - ca - to.

5
In-ven-ti pu- re, in-ven-ti no-vi stra-tii è tor-men - ti il Giu - di-ce d'A - ver - no, che non po-trà in e -

8
ter-no con fe-ro - ce mar - ti - re le col-pe tue pu - ni - re; trop-po e gra - ve il tu'er-ro - re, ò

12
Li-dio, ò Li-dio tra-di - to - re. Pian - ge - - - te oc - - - - chi do -

17
len - ti è al fle - - - bil - - - pian - to mi - o,

B.C.

Climene's outburst, like Ottavia's above, leads into the resignation section in which both text and music reflect a return to hopelessness through markers for intense sorrow. Although this aria is considered in detail in Chapter VII, its first phrase is included in Ex. X.10 above. This aria describes Climene's tears (that is, her weeping eyes: *Piangete occhi dolenti*) and provides the

⁴⁵ Note on transcription: the accidentals in the *basso continuo* in mm. 15-16 and all repeats of the *ostinato* pattern have been modernized. In m. 15, the manuscript uses g-flat rather than g-natural to cancel the flat that appears on beat 1 and m. 16 similarly uses a flat rather than a natural on the beat 2-3 note.

reference to the act of weeping (*flebil pianto mio*) that is typical of lament scenes in this repertoire. Its musical features indicate extreme sorrow through downward directionality in vocal lines, relatively slow-moving harmonies, and emphasis on the melodic semitone (in the *continuo* pattern and in the vocal line). Most striking is Cavalli's use of a *basso ostinato* constructed as a chromatic elaboration on the descending tetrachord, which enables him to formulate the vocal part as a chain of suspensions that introduce strong dissonance with this descending *continuo* line, particularly in mm. 14-16 and 17-19 (see Chapter VII for analysis of the remainder of this aria.)⁴⁶ This scene closes with a brief recitative that confirms Climene's resignation to her fate, which she expresses as a warning to other maidens never to believe the promises of young lovers.

Climene's expression of grief at her abandonment, when we view it in its full dramatic context (which extends beyond the boundaries of the scene), demonstrates how the later lament of the 1640s and 1650s in fact contains all of the dramatic and musical elements present in the earlier, recitative-based lament. Cavalli's choice to move to closed-form song where the regular poetic structure and rhyme at *Piangete, occhi dolenti* suggest the appropriateness of aria style does not limit the variety of affective expression in *Egisto* II.6. Rather, it expands the dramatic possibilities of such a scene within the larger context of II.5-6 to include not just a verbal explanation of the abandonment from the solo character (as in Ottavia's scene), but the embodiment of the dramatic situation that causes Climene's emotional response through Lidio's words of betrayal in II.5. In both the earlier recitative-based lament and the later, more regularly structured scenes of the decades that followed, the presence of a basic dramatic structure provides the librettist and the composer with a suggested affective trajectory that encompasses

⁴⁶ On the relationship between the lament and the descending tetrachord, see above and Ellen Rosand's article "The Descending Tetrachord: An Emblem of Lament," *Musical Quarterly* 45 (1979).

multiple emotions, varying intensities, and transitions between them. As these scenes became more highly conventionalized, as in Climene's case, the longer semantic unit of the aria toward the end of the scene gradually came to predominate, leading to a less dynamic flow of action and emotional reaction over the latter half of the *Seicento*; nevertheless, the lament scene as a multi-emotional experience endured throughout the period covered in this study.

Pazzia and Stoltezza: Madness and the Mad Scene

Like the lament, the mad scene in opera libretti is a multi-emotion dramatic situation that takes on larger textual and dramatic implications through its relationship to other, pre-existing traditions. Paolo Fabbri refers to this scene type as “an operatic *topos*,” and Ellen Rosand posits that the long operatic tradition of mad scenes as vehicles for solo musical and dramatic display—perhaps best exemplified today through the mad scene in Gaetano Donizetti's *Lucia di Lammermoor*—had its roots in Francesco Saccati and Giulio Strozzi's *La finta pazza* (for practical purposes, at least).⁴⁷ Even Strozzi's scene for Deidamia in *La finta pazza*, which brought mad scenes into fashion in Venetian operahouses for several years, was not actually the true beginning of the tradition.⁴⁸ Rosand notes that this scene itself partakes of the

⁴⁷ Paolo Fabbri, “Alle origini di un ‘topos’ operistico: la scena di follia,” in *Giacomo Torelli: L'invenzione scenica nell'Europa barocca*, edited by Francesco Milesi (Fano: Cassa di Risparmio di Fano, 2000), 59 and Ellen Rosand, *Opera in Seventeenth-Century Venice*, 122.

⁴⁸ For his own part, Strozzi apparently considered his mad scene to be daring and innovative at the time, according to a letter he included in the libretto publication. A section of this document reminds the reader that “many great men have feigned madness in order to obtain the ends they desired, to the great benefit of their homelands” and begs indulgence, noting that “the skill to feign madness well is not given to many wits, as the reader knows, and to depict elegantly the caprices of the mad is not given to all authors’ pens.” In the following years, many librettists would attempt this feat. Giulio Strozzi, “Al lettore,” in *La finta pazza* (Venice: Giovanni Battista Surian, MDCXXXI), 5-6. Original text:

“...ricordati, che molti huomini grandi con simulata pazzia hanno effettuato i lor prudentissimi consigli in gran beneficio della Patria.

Questo sia detto per iscusà, poscia che il saper far bene da pazzo, tu sai, o Lettore, che non è impresa da tutti gl'ingegni; e molto maggiormente il voler con eleganza spiegare i capricci degli stolti non è

representations of mad (*pazze*) characters in popular theatrical entertainments such as the *commedia dell'arte* and pastoral play, and it is also related to the depiction of madness in an earlier Strozzi libretto, *La finta pazza Licori*, which Monteverdi set to music (although it was probably never performed and possibly never completed).⁴⁹ Nevertheless, it was principally Deidamia's scene in *La finta pazza* that appears to have served as the impetus for the inclusion of mad scenes in the majority of operas in the following seasons, as well as the textual representation of this emotional situation.⁵⁰

In *Seicento* literature in general, madness is presented as emotions and behaviors that fail to reflect the causal relationship with the surrounding situation on which Aristotelian emotional theory relies. When characters temporarily lose their minds, their emotions shift quickly and unpredictably without following the expected logical progression through a chain of actions, affective responses, and resulting new actions. Madness in opera therefore depicts, from a *Seicento* Aristotelian perspective, an unhealthy, unnatural working of emotion.⁵¹ Additional textual signs of madness include delusions, such as the character's temporary self-identification with a mythological or historical figure; hallucinations; and vignettes of feigned battle or calls to

maneggio da tutte le penne; per questo mi condonerai alcuna cosa, che non fusse interamente di tuo sodisfacimento."

⁴⁹ Rosand, *Opera in Seventeenth-Century Venice*, 122 and 346-49.

⁵⁰ Rosand, *Opera in Seventeenth-Century Venice*, 122.

⁵¹ This understanding of the relationship between madness, mental processes, and emotion is a fundamental point of difference between Plato's philosophy and Aristotle's. As Charles L. Griswold observes, Plato recognized three forms of madness in his *Phaedrus*: "that of the prophets, that of certain purifying or cathartic religious rites, and the third that inspiration granted by the Muses that moves its possessor to poetry." This third type of madness is associated with a creative state. Charles L. Griswold, "Plato on Rhetoric and Poetry," *The Stanford Encyclopedia of Philosophy*, ed. Edward N. Zalta (Stanford: Stanford Center for the Study of Language and Information: 2016). <<https://plato.stanford.edu/archives/fall2016/entries/plato-rhetoric/>>. In contrast, the emotional workings within mad scenes demonstrate that *Seicento* Aristotelians understood madness as deviation from the normal causal relationships that governed emotional responses. *Seicento* author Giovan Battista Della Porta confirms the conception of madness as a state of abnormal mental function in his *Della fisionomia dell'uomo*, in which he states that "madness is an illness of the mind" (*la pazzia è una malattia dell'intelletto*). Giovan Battista Della Porta, *Della fisionomia dell'uomo*, ed. Mario Cicognani (Padua: Pietro Paolo Tozzi, 1622), 4.

arms. Musically, these scenes function as chains of very short sections of affect that shift more suddenly and disjointedly than usual, and these stark affective leaps often reflect the extreme form of one emotion (such as anger) for just a few measures before changing, with none of the usual causal impetus or scaling up or down in intensity, to the extreme form of another affect (such as sorrow).

These depictions are closely tied to *Seicento* literary representations of madness. Cesare Ripa's *Iconologia* includes two relatively lengthy entries on madness, both titled *Pazzia*.⁵² The second of these describes the possible causes of this mental and emotional malady within its definition: "Madness is the general name given to any alteration that falls upon the mind of man, whether through melancholy, or through irascibility, or sorrow, or great fear, or that arises from natural defects."⁵³ Although Ripa acknowledges that congenital abnormalities can produce madness, the phrasing of his definition emphasizes emotional causes, which reflects the trend among *Seicento* depictions toward extremes of emotion bringing on temporary fits of madness. He also mentions the emotional instability that characterizes madness in this literature, in which the madperson's moods shift quickly and unpredictably. His description of the personification of *Pazzia*, which Ripa claims is based in Petrarch's ideas, mentions that the youth wears clothing "that changes colors" to "denote the instability that reigns in madness."⁵⁴ This description echoes Ripa's entry for *Confusione* (above), in which the personification of confusion also wears multicolored clothing, thus indicating the close connection between a state of confusion and the

⁵² Cesare Ripa, *Iconologia ovvero descrizione di diverse imagini cavate dall'antichità, et di propria inventione*, facsimile (Zurich: Georg Olms Verlag, 2000), 381-82.

⁵³ Ripa, *Iconologia*, 381-82. Original text: "Pazzia, è nome generale d'ogni alteratione, che cade nella mente dell'huomo, ò per malenconia, ò per iracondia, ò per dolore, ò per timore, ò che viene d'imperfettione naturale."

⁵⁴ Ripa, *Iconologia*, 381-82. Original text: "Il color cangiante del vestimento, denota instabilità, che regna nella pazzia." Ripa likely refers here to Francesco Petrarca's "Coronation Oration" of 1341. A translation of this text is available in Ernest H. Wilkins, "Petrarch's Coronation Oration," *Proceedings of the Modern Language Association* 65 (1983): 1241-50.

more serious episode of madness that can then ensue.⁵⁵ The personification of *Pazzia* also wears a bearskin over his shoulder to represent the fact that, like bears, mad people “are governed by anger, leading them to commit many extravagant acts.”⁵⁶ This description connects madness with anger, another emotion that Aristotle, Ripa, and *Seicento* librettists associate, in its extreme state, with the loss of reason (see Chapter V).

Ripa’s first entry describes the symptoms of madness, and in doing so, focuses on the mad person’s lack of regard for social mores and behavior that is not based in reason or (theological) morality. Ripa first presents the image of the madman, which emphasizes the contrast between his apparent physical health and maturity and the infantile state of mind that permits little children—or even the wind—to direct him where they please.⁵⁷ He further notes that “madness can be conveniently represented in the way described above, because to be mad is nothing else, according to our accustomed way of speaking, than performing acts without decorum, and outside the common customs of men through a lack of apparent reason or religious impulse.”⁵⁸ Ripa then explains that the social mores and customs of a group of people, while they may not always make rational sense in and of themselves, become appropriate for the group through tacit consensus. “For example,” he adds, “when one receives an honor, we expect that

⁵⁵ Ripa, *Iconologia*, 82-83.

⁵⁶ Ripa, *Iconologia*, 381-82. Original text: “Una giovane scapigliata, e scalza con una pelle d’Orso ad arma collo ... La pelle dell’Orso, significa che i pazzi per il più si reggono dall’ira; percioche si veggono quasi continuamente far diverse stravagantie.”

⁵⁷ Ripa, *Iconologia*, 381-82. Original text: “*Pazzia*. Un’uomo di età virile, vestito di lungo, e di color nero, starà ridente, ed à cavallo sopra una canna, nella destra mano terrà una girella di carta istromento piacevole, e trastullo de fanciulli, li quali con gran studio lo fanno girare al vento.”

⁵⁸ Ripa, *Iconologia*, 381-82. Original text: “La pazzia si fa convenientemente nel modo sopradetto; perche non è altro l’esser pazzo, secondo il nostro modo di parlare, che far le cose senza decoro, e fuor del commune uso de gli huomini per privatione di discorso senza ragione verisimile, ò stimolo di Religione.” Ripa’s second entry also mentions that mad people show a lack of attention to their own welfare and the welfare of their society: “Giovane, scapigliata, e scalza si dipinge; percioche il pazzo non stima se medesimo, ne altri, ed è lontano d’ogni politica conversatione, per non conoscere il bene di quella, e non per fine di contemplatione, ò dispregio del Mondo per amor di Dio...”

person to react happily, as we are aware that honors make most of us feel joyful; in poverty, we expect people to be anxious about money, for many times before we have observed this response.”⁵⁹ Thus, unexpected emotional responses to common situational stimuli are further indications of madness.

Ripa then turns from these smaller manifestations of abnormal emotional experiences to the irrational behaviors that also indicate madness. He describes the large-scale activities and responsibilities of life that are considered normal, and from which deviation would indicate madness: “Likewise we hold that the intelligent behavior of an adult citizen is to work to support his family and the Republic. We would call it madness to deviate from these actions and instead play children’s games, which are of no importance.”⁶⁰ Ripa’s second entry on *Pazzia* reinforces the association between madness and choosing activities that are senseless or ineffective over useful ones: the young man representing *pazzia* “holds a lit candle in his right hand, although we also see clearly that the sun is shining brightly.”⁶¹ Ripa ends one entry with a note on laughter as a physical sign of madness, and in the process, suggests that it is also a more general sign of weak intellect. He refers to Biblical figures to support this association: “Laughter is an easily observed indicator of madness, according to the word of Solomon; but then, we see that men

⁵⁹ Ripa, *Iconologia*, 381-82. Original text: “Quindi è, che si dice comunemente esser meglio essercitare la pazzia con molti, che esser savio con pochi; perche misurandosi la nostra saviezza dalla nostra cognitione, e conoscendosi più ordinariamente in molti, che in pochi, par che quelli, non questi, si debbano seguitare: perciò che il più de gli huomini misurando la bontà dell’attioni altrui con le sue, approvarà quei costumi, che à suoi si assomigliano; onde è necessario per acquistare questo buon concetto, all’opinione d’altri nelle sue attioni, accostarsi. Quindi è, che nelli honori uno si stima felice; perche dal maggior numero de gli huomini questi sono stimati gran parte della felicità, nella povertà si giudica ciascuno meschino, perche da molti tale si vede reputato...”

⁶⁰ Ripa, *Iconologia*, 381-82. Original text: “Et di questa pazzia e di questa saviezza, si parla sempre da gl’huomini, non bastando l’ali del nostro sapere, à conoscere quella, che è netta di questi accidenti, e di queste intentioni. Onde reputandosi saviezza nella Città ad un’huomo di età matura, trattare de reggimenti della famiglia, e della Republica; Pazzia si dirà ragionevolmente alienarsi da queste attioni, per essercitare giochi puerili, e di nessun momento...”

⁶¹ Ripa, *Iconologia*, 381-82. Original text: “...nella destra mano teneva una candela accesa, havendo vicino il Sole [...] Tiene con la sinistra mano una candela accesa vicino il Sole; perche è lo lumicino, che per mezzo dal gran virtù del Sole, che sì mirabilmente risplende.” These two (redundant) sentences explain the same image and appear in different paragraphs within the same entry for *Pazzia*.

who are reputed to be wise laugh little, and we never read [in the Bible] that Our Lord [Jesus] Christ, who embodied true wisdom and knowledge, ever laughed at all.”⁶² Although Ripa presents excessive laughter as a symptom related to weakness of mind, it is also an irrational behavior, and it appears as such in operatic depictions.

Seicento accounts of the mad scene in *La finta pazza* and of *prima donna* Anna Renzi’s performance in its lead role indicate that Renzi succeeded in embodying madness for her audience.⁶³ One of these firsthand descriptions of performance also offers information both on the performance tactics that singers and directors used and on the way that the *Seicento* audience drew enjoyment from Deidamia’s madness. In this scene, Deidamia seeks to prevent her beloved Achille from leaving the island of Skyros to participate in the Trojan War, and she decides to feign madness to prevent his departure. She does so with great skill, considering that she succeeds in deceiving all the other characters. The *Cannocchiale per la finta pazza* includes a basic description of the stage movement that characters employed during the mad scene:

And after that the court eunuch, who informed Diomede of Deidamia’s madness, arrived with the Captain, and [Deidamia] feigned many nonsensical speeches to such effect that Diomede, the eunuch, and the Captain all believed her to be truly mad; the Nurse intervened and sought to restrain her with chains, but the young lady called out for aid, at which the court buffoons, who were slow of wit, came out dressed bizzarely in many colors and states, with yells, punches, and stones forced everyone back, and set her free. Deidamia then invited these, with her song, to perform a dance as a sign of happiness, which they did in way that was extremely bizzare, and truly mad...⁶⁴

⁶² Ripa, *Iconologia*, 381-82. Original text: “Il riso è facilmente indicio di pazzia, secondo il detto di Salomone; però si vede che gli huomini reputati savii, poco ridono, e Christo N.S. che fù la vera saviezza, e sapienza, non si legge, che ridesse giamai.”

⁶³ Bisaccioni, *Il cannocchiale per la finta pazza*, 8-12 and 40-41.

⁶⁴ Bisaccioni, *Il cannocchiale per la finta pazza*, 40-41. Original text: “Successe poi l'Eunuco di corte, che diede ragguaglio à Diomede del furore di Deidamia, la quale dipoi [sic] sopraggiunse con il Capitano del Choro armato, e finse molte leggerezze parlando à sproposito in guisa tale, che l'Eunuco, Diomede, ed il Capitano la stimarono pazza affatto; e perche la Nudrice sopravvenne e si provò di legarla con catene, la giuvenetta diede voci chiamando aiuto, onde i buffoni di corte, scemi di cervello, i quali uscirono vestiti bizaescamente di diversi colori, e stature, e [pg 41] con urti, pugni, e sassi, fecero che tutti si ritirarono, e lasciarono la libera. Deidamia adunque invitò questi col canto à formare in segno di allegrezza un ballo, come ne fecero uno bizzarrissimo, e da pazzi à punto...”

This description contains several references to typical depictions of madness in *Seicento* literature, including Ripa's descriptions and opera libretti. It is Deidamia's illogical flow of speech that causes concern among her friends, and the bizzare costumes of the court buffoons recall Ripa's young man who is strangely dressed in color-changing clothing.⁶⁵ Her incitement to song and dance is both a typical feature of mad scenes (as Bianconi and Rosand observed in the passages cited above) and a manifestation of the disregard for social mores and lack of respect for situational context in behavior, which Ripa emphasizes in his entries on *Pazzia*. At this point in the description, however, the author suddenly turns to the relationship between madness and art in this scene, which produced the delight the audience felt in viewing it. The final sentence describing the dance continues:

Deidamia then invited these, with her song, to perform a dance as a sign of happiness, which they did in a way that was extremely bizzare, and truly mad; that is, except that one could well note the art, the tempos, and the measure [that guided their dance], which gave delight not only to the eyes, but to the intellect as well, in showing that both the ridiculous and the bewildering can be the subjects of art, and of wit.⁶⁶

Here, the author's commentary suggests that it is possible that these scenes successfully connected with widespread ideas about the workings of madness, but also that they functioned as thought-provoking *concetti*, revealing to the viewer how even the grotesque can be pleasant and enlightening when it is the subject of cleverly devised art.

Regarding the textual features of madness in libretti, most scholars turn to Strozzi's *La finta pazza* as the essential case study. This exemplar makes use of many pre-existing literary

⁶⁵ Ripa, *Iconologia*, 381-82. Original text: "Il color cangiante del vestimento, denota instabilità, che regna nella pazzia."

⁶⁶ Bisaccioni, *Il cannocchiale per la finta pazza*, 41. Original text: "Deidamia adunque invitò questi co'l canto à formare in segno di allegrezza un ballo, come ne fecero uno bizzarrissimo, e da pazzi à punto... se non quanto haveva nelle pazzie molto ben nota l'arte, i tempi, e le misure, il che diede non solo diletto à gli occhi, mà all'intelletto ancora, vedendo ch'anco il ridicolo, e lo sconcerto sono soggetti dell'arte, e dell'ingegno, e questi fù il fine della Epitesi ò seconda attione."

aspects of the theatrical tradition of madness that would also appear in future depictions. Lorenzo Bianconi lists these in his analysis of Strozzi's scene:

Such insanities, real or simulated, give rise to scenes, for the most part ridiculous, that otherwise serve as bravura pieces for the leading actors or actresses and realize a more or less fixed repertoire of literary and theatrical *topoi*, which Strozzi knew and exploited: nonsensical statements; contradictions in terms; ramblings; fainting fits; intermittent delirium; mythological hallucinations; torrential and incoherent lists; accumulations of onomatopoeia; mixtures of different languages; exorbitant gesticulations; warlike ravings; burlesque displays of erudition; etc.⁶⁷

All of these representations of mad speech reflect the irrationality, lack of decorum, and disregard for the appropriate social context of one's speech that Ripa's entries above attribute to madness, and the inclusion of "warlike ravings" in mad scenes echoes Ripa's association between madness and anger. Ellen Rosand also examines Deidamia's mad scene, and she identifies features in it that later scenes would emulate, including:

rapidly shifting subject matter, tone, rhythms, and rhyme patterns; frequent exclamations; expressions of violence, often in the context of repeated references to war (*bellicosa pazzia*), associated with trumpet imitations, and to Hell, usually marked by the conventional *versi sdrucchioli*; identification with mythological characters; delusions regarding the perversity of nature; references to imaginary physical ailments or danger; incursions of abnormal speech—screaming, crying, laughing, singing; allusions to dance; and sudden, unexpected requests for song."⁶⁸

Rosand connects many of these textual features with the depiction of Orlando's madness in Canto 24 of Ludovico Ariosto's *Orlando furioso*, thus linking this theatrical tradition with a pre-

⁶⁷ Lorenzo Bianconi, "Illusione e simulazione: *La finta pazza*," in Giacomo Torelli: *L'invenzione scenica nell'Europa barocca*, ed. Francesco Milesi (Fano: Cassa di Risparmio di Fano, 2000), 78-79. Original text: "Tali insanie, vere o simulate, danno luogo a scene, perlopiù ridicole, che sono altrettanti pezzi di bravura per i prim'attori e le prim'attrici, e scorgiano un repertorio più o meno fisso di *topoi* letterari ed istrionici, che Strozzi conosce e sfrutta: spropositi, controsensi, sproloqui, vaneggiamenti, deliri intermittenti, allucinazioni mitologiche, enumerazioni torrentizie e incoerenti, accumulo di onomatopoeie, mescolanze di diversi linguaggi, gesticolazioni esorbitanti, bellicose smanie, erudizione burlesca eccetera."

⁶⁸ Rosand, *Opera in Seventeenth-Century Venice*, 350.

existing literary one.⁶⁹ These features also coincide with aspects of Ripa's descriptions of madness above, such as abnormal speech and a tendency to grow violent.

Another useful source of information on *Seicento* approaches to madness in operatic text and music is Monteverdi's correspondence, in which he documents the way that he conceptualizes feigned madness while making preparations for the performance of *La finta pazza Licori*. In a letter that Monteverdi wrote to Alessandro Striggio on 10 July 1627, the composer remarks that the performer, Margherita Basile, will be required to shift quickly from one mood and personality to another: she will play for a moment "the brave soldier," then she will "fear, then burn with ardor," and his music will reflect these sudden changes.⁷⁰ In another letter to Striggio from 7 May 1627, Monteverdi describes in greater detail the variety of emotions and actions that the actress will be called upon to embody within the mad scene. His description recalls the changeability and irascibility that Ripa ascribes to people experiencing madness:

...it is true that the part of Licori, in order to be quite varied, should not fall to a woman who is not able to make herself now a man, and now a woman with her lifelike gestures, and different passions; for the imitation of feigned madness requires one to have in consideration only the present and not the past or future in their proper sequence, and the imitation requires that one must rest upon the individual words and not upon the meaning of the full phrase, and thus when she speaks of war she must imitate war; when of peace, peace; when of death, death; and so on. Also, because the transformations and imitations will be made in an extremely brief space of time, whoever may be called upon to recite this most prominent role that moves one to laughter and also to compassion, it will be necessary that such a woman will throughout leave aside every other imitation that she has presented heretofore and focus on the [next] word she will have to say.⁷¹

⁶⁹ Rosand, *Opera in Seventeenth-Century Venice*, 346 and 351.

⁷⁰ Letter from Monteverdi to Alessandro Striggio, Venice, 10 July 1627, transcribed in Claudio Monteverdi, *Lettere, dediche e prefazioni*, ed. Domenico de' Paoli (Roma: De Santis, 1973), 264-65. Original text: "...resterà solo che la Sig.^{ra} Margheritta, hor divenghi soldato bravo, hor temi hor ardischi, impatronendosi bene de li propri gesti, senza tema et rispetto, perchè vado tendendo che le imitation galiarde et di armonie et gesti et tempi si rappresentino dietro la sena; et faranno passaggi in un subito tra le galiarde et strepitose armonie et le deboli et soave atìò ben bene salti fuori l'oratione..."

⁷¹ Letter from Monteverdi to Alessandro Striggio, Venice, 7 May 1627, 243-45. Other interpretations of this letter and its relationship to depictions of madness appear in Leopold, *Monteverdi*, 102 and Rosand, *Opera in Seventeenth-Century Venice*, 348-49. Original text: "...è vero che la parte di Licori per essere molto varia, non doverà cadere in mano di Donna che hor non si facci homo et hor Donna con vivi gesti, et separate passioni; perchè la immitatione di tal finta pazzia dovendo haver la consideratione solo che nel presente et non nel passato et nel futuro per

Monteverdi calls here for a consummate actress, and in this letter, he never mentions the vocal demands that will be placed upon this *prima donna*. Yet his oft-stated intention to express the affective content of text accurately permits some music-focused interpretation of this passage. Rosand observes the unusual relationship between text and musical-dramatic interpretation that Monteverdi describes here:

[his] directive that the imitation specifically ignore the sense of the phrase (in contrast to normal imitation, we might add), emphasizes the abnormality of the situation. [...] Licori's madness, then, is expressed not by the music itself but in the way that music is attached to the words—its blinkered, obsessive, literal connection to the text's individual images.⁷²

If madness is expressed through quick movement between topics and affects, and if it depends upon attention to key words rather than the larger trajectory of the speech, it follows that when we turn to the text and music of mad scenes, these shifts will occur on a local, line-by-line level or even within lines of text.

Analyzing the musical features of madness is more challenging than textual analysis, for despite the popularity of this scene type in *Seicento* Venice, relatively few scores are extant to demonstrate how composers represented madness through their musical settings. Yet *Egisto*, one of the operas included in this study and a work that premiered just two years after *La finta pazza*, contains a good example of the mad scene in this repertoire. By this time, the vogue for such scenes must have been clearly in evidence, and librettists may have been feeling pressured to include them whether or not they made dramatic sense in the plot. In this case, Giovanni Faustini

conseguenza, la imitazione dovendo haver il suo appoggiamento sopra alla parola et non sopra al senso de la clausula, quando dunque parlerà di guerra bisognerà inimitar di guerra, quando di pace di pace quando di morte di morte, et va seguitando, et perchè le transformationi si faranno in brevissimo spatio, et le immitationi; chi dunque haverà da dire tal principalissima parte che move al riso et alla compassione, sarà necessario che tal Donna lassi da parte ogni altra Immitatione che la presentanea che gli somministrerà la parola che haverà da dire.”

⁷² Rosand, *Opera in Seventeenth-Century Venice*, 194.

states candidly in his preface to the libretto for *Egisto* that it was not his own idea to include one there:

If you are critical on this point, do not despise the madness of my Egisto as the [mere] imitation of an action that you have already seen played out other times here on the stage, transported from comic works to musical drama; because it was the authoritarian entreaties of an important person (*un personaggio grande*) that forced me (*mi hanno violentato*) to insert it in this work in order to satisfy the mind of the one who will perform it.⁷³

Even if the scene was included without much enthusiasm on the part of the librettist, the resulting text demonstrates Faustini's skill; it contains many of the textual markers for madness mentioned above.

Musically, Rosand identifies several characteristics in *Egisto* as expressing madness, and she emphasizes the variety of elements that is required to create an impression of irrational or illogical progression of musical ideas in accordance with the flow of textual imagery.⁷⁴ Some of the examples that she lists include "wide melodic leaps," martial fanfares, repeated notes (associated with *stile concitato*), conjunct lines creating strong dissonance, and sudden rhythmic discontinuity, along with aria-like sections interspersed with recitative.⁷⁵ Rosand identifies in this musical realization the approach that Monteverdi described in his letters (above), which relies on "literal imitation and abrupt contrast."⁷⁶ Her observations here are insightful, and yet depictions like Cavalli's mad scene for *Egisto* become more understandable when these fragmentary sections are viewed through the lens of *Seicento* Aristotelian thought. This approach reveals

⁷³ Faustini, *L'Egisto*, 4. Original text: "Se tu sei critico, non detestare la pazzia del mio Egisto come imitazione d'un'attione da te veduta altre volte calcare le scene, trasportata dal comico nel drammatico musicale, perché le preghiere autorevoli di un personaggio grande mi hanno violentato a inserirla nell'opera per soddisfare al genio di chi l'ha da rappresentare." Paolo Fabbri discusses this letter as evidence that the mad scene was an established convention by this time in "Alle origini di un 'topos' operistico, 59.

⁷⁴ Rosand, *Opera in Seventeenth-Century*, 354-55.

⁷⁵ Rosand, *Opera in Seventeenth-Century Venice*, 354-55.

⁷⁶ Rosand, *Opera in Seventeenth-Century Venice*, 356.

them as depicting an affective experience that does not follow its expected course or reflect an appropriate causal relationship with the situation.

Egisto's madness is born, in accordance with Ripa's explanation above, out of an extremely painful emotion: the sadness that he experiences after his beloved Clori has abandoned him for Lidio. Before the mad scene, his last appearance onstage in II.3 expresses extreme affect, and it progresses from Egisto's thoughts of self-pity ("O too-bitter slights,/O wounds beyond compare...") to bitter, fanciful condemnations. He also warns Lidio to flee the inhuman creature who betrays her lovers: "Lidio, in the sea of love,/Flee this Siren/...who devours/Whoever falls in love with her."⁷⁷ This scene communicates an extreme affect (the combination of sorrow and unhappy love), but its structure is not unusual for such an outpouring of emotion.

In contrast, his next entrance is a solo mad scene that takes place in III.5 and features many short, distinct sections, distinguished from one another by textual form, topic, and affect (and different sections of music that accord with these). This monologue begins with an angry curse against the treacherous Clori, expressed through a series of lines of regular syllabic length using the *versi sdrucchioli* pattern associated with incantations and the supernatural: "Celestial thunderbolts,/Waves most vast,/Gaping chasms,/Lions of the Getuli,/Destroy her,/Submerge her,/Swallow her up,/Devour her."⁷⁸ The music for this section uses characteristics of extreme anger that coincide with those for the *stile concitato*: triadic melodic shapes, repeated notes, short note values, long-sustained harmonies, and short phrases that grow more fragmentary as affective intensity increases (see Ex. X.11, mm. 1-7 and Chapter V). Some of these

⁷⁷ Faustini, *L'Egisto*, 39-40. Original text: "Oh scherni troppo amari,/Ferità senza pari;" "Lidio nel mar d'Amore/Fuggi questa Sirena,/Col bello ingannatore/Alletta, e poi divora/Chi di lei s'innamora."

⁷⁸ Faustini, *L'Egisto*, 71. Original text: "Celesti fulmini,/Onde vastissime,/Cupe voragini,/Leoni Getuli,/Abbrusciatela,/Sommergetela,/Inghiottitela,/Divoratela."

characteristics appear in scenes of real incantation, including *versi sdrucchioli* and triadic shapes, but the other features of Egisto's curse (particularly the fragmentary phrasing and static harmonies) are not consistent with incantation scenes such as the one Cavalli composed for Medea in *Giasone* I.15 ("Dell'antro magico"). This contrast reinforces the fact that Egisto is not conducting a genuine curse, but rather experiencing delusions.

Ex. X.11: Cavalli and Faustini, *Egisto* III.5, mm. 1-21.

1 EGISTO
Ce-le-sti ful-mi-ni, on-de va-stis-si-me, cu-pe vo-ra-gi-ni, Le-o-ni ge-tu-li, ab-bru-cia-te-la, som-mer-

6
ge-te-la, in-gio-ti-te-la, di-vo-ra-te-la; fer-ma-te, fer-ma-te, deh, fer-ma-te; non l'of-fen-

12
de-te, non l'of-fen-de-te, nò, non l'ol-trag-gia-te. ma che, ma che vi-

17
vra? Sì, sì, sì, sì, in-vo-la-te-la al di. Ab-bru-cia-te-la, som-mer-ge-te-la, in-gio ti-te-la, di-vo-ra-te-la,

B.C.

A brief interlude follows, in which Egisto briefly changes his mind ("No, do not harm her...") and the form of the text is interrupted (Ex. X.11, mm. 8-15). The musical characteristics change abruptly in response to the change in mood: the *continuo* features a descending scale with rests separating each note, suggesting confusion and hesitation, and the vocal line becomes slower-moving and less rhythmically-driven.⁷⁹ Egisto then repeats the last four lines of this text

⁷⁹ Faustini, *L'Egisto*, 70. Original text: "Non l'offendete nò non l'oltraggiate."

in a version communicating a return to his earlier emotional state, now intensified through a move to sharper harmony based on E (rather than the extended D harmony of the previous statement), rhythmic acceleration (the vocal line's note values are roughly halved throughout), and Cavalli's choice to set the vocal line a step higher than previously (see Ex. X.11, mm. 19-20 for the beginning of this section). The rise in pitch level for this repetition and the use of the upper extremities of the singer's vocal range throughout this section indicate that the calmer interjection failed to de-escalate Egisto's anger and instead intensified it.

Egisto's thoughts then turn quite suddenly to nature, and in a new section made up of *versi sciolti*, he pours out his sorrows to the trees, which he imagines are listening raptly: "Sprouts of the earth,/Now dressed in green trunks and leaves,/While I bare my soul,/...The teeming leaves/Convert yourselves into ears, and my sorrows/You hear eagerly, bitterly..."⁸⁰ This section reflects sadness in its text and music, and it lasts for only a few lines before Egisto again makes a sudden leap into bellicose anger. A startling transition occurs in Ex. X.12, mm. 55-56 when the slow-moving harmony, less active vocal line, and dissonance (particularly on the words "my pain"/*al duolo mio*) that are markers for sadness cede to the markers for anger listed above for another furious outburst, beginning "Warrior's ardent ire,/Stamp out love, stamp it out,/And in this breast/Ignite a bonfire so great that/In ashes will fall/The idol [for whom Clori abandoned me]." ⁸¹

⁸⁰ Faustini, *L'Egisto*, 70-71. Original text: "Germogli della terra,/Ch'hor vestite di verde i tronchi, e i rami,/Ond'io l'alma ne spoglio,/...Le foglie pullulanti/Convertite in orecchie, e i miei dolori/Udite prego, udite aspri..."

⁸¹ Faustini, *L'Egisto*, 71. Original text: "Ceda pur ceda, oh Dio/Del Lirico il cordoglio al duolo mio./Ira guerriera ardita/Calpesta amor, calpesta,/E in questo petto desta/Incendio tal, che cada/In polvere converso/L'Idolo di colei,/Che m'è fatta nemica..."

Ex. X.12: Cavalli and Faustini, *Egisto* III.5, mm. 50-66.

50 EGISTO
Ce-da, ce-da, pur ce-da, oh Di-o, del Li-ri-co il cor-do-glio al duo-lo mi-o.

B.C.

56
I-ra guer-rie-ra ar-di-ta, cal-pe-sta A-mor, cal-pe-sta è in que-sto pet-to de-sta in-cen-dio tal che ca-da in

B.C.

60
pol-ve-re con-ver-so l'i-do-lo di co-lei che m'è fat-ta ne-mi-ca, e pu-re an-

B.C.

63
co-ra il mio cor re-so à mè ri-bel-le a-do-ra.

B.C.

The scene continues to shift rapidly through emotions, with most affects lasting only eight to sixteen measures. Even the stepwise motion, meandering vocal line, prominent semitones, and turn-like ornamentation of happy love make an appearance (together with sorrowful dissonance) when Egisto appeals to Love, begging an audience: “Love, suspend your flight,/Hear my voice” in mm. 80-87 (see Ex. X.13 below), but Egisto’s mood soon turns to fury when he perceives that Love (in the form of Cupid, who is also a character in the opera and directors may choose to place onstage) only laughs at him.⁸² The remainder of this lengthy scene proceeds similarly. Throughout, Faustini’s depiction of madness through hallucinatory references and sudden, apparently spontaneous changes of topic and emotion offers Cavalli the opportunity to depict madness using a musical approach that closely resembles the one

⁸² Faustini, *L’Egisto*, 71. Original text: “Amor sospendi i vanni,/Odi le mie voci.”

Monteverdi describes in his letters. As Egisto's focus shifts rapidly from one topic to another and winds through stories that seem to unfold somewhat randomly rather than through a logical flow of events, his corresponding moods leap quickly from one extreme to another without the situational impetus and connection between one emotion and the next that constitutes a healthy affective process in an Aristotelian philosophical framework.

Ex. X.13: Cavalli and Faustini, *Egisto* III.5, mm. 80-86.



Egisto's next appearance in III.9 contains the elements that the commentators above ascribed to the mad scene that were missing from his shorter solo scene in III.5, and also involves a group of witnesses; like Deidamia, Egisto here excites the commentary of other characters.⁸³ This time, the other three young lovers Clori, Climene, and Lidio are all present along with Climene's brother Hipparco, and they each respond to Egisto's obvious madness in ways appropriate to their personalities and dramatic situations: Clori expresses some guilt that love of her has brought him to this state, Lidio complains that a madman bodes ill for his own upcoming nuptials, and Climene takes the opportunity to remonstrate with Clori for cruelly abandoning Egisto. The scene begins with Egisto's temporary association with a mythological figure, which Fabbri and Rosand both identified as a typical element of mad scenes in this repertoire (see above). Imagining himself to be Orfeo, he states that he has crossed the infernal river separating the world of the living from the Underworld, and he demands the return of his

⁸³ Faustini, *L'Egisto*, 80-85.

bride, Euridice.⁸⁴ The music for this section begins sadly with a slow-moving *continuo* and slowly intensifying dissonance, but suddenly moves to a livelier, rhythmic triple time when his thoughts turn to the Stygian waters that Orfeo crossed.

From this beginning, the scene unfolds with short statements from Egisto that other characters interrupt with observations and suggestions. Nearly every new section of text for Egisto reflects a new affect. It is usually not clear what causes the affective shift, and this break with the fundamental Aristotelian concept of reciprocal causality in emotion (affect impels the subject to action, which in turn generates a new emotional reaction) is a fundamental element in the depiction of madness. Here, since Egisto generally ignores the interjections from other characters, we can conclude that they are not responsible for Egisto's affective shifts. Rather, his own irrational flow of ideas is conducting him from one affect to another almost at random. The music for each section reflects an extreme version of the affect that the text projects, and additional physical signs of madness also appear. After the sad beginning, the next statement is warlike: "O people of the Underworld,/I advise you to go to war with Giove," etc.⁸⁵ As in III.5, this section uses the extended harmonies, quick-moving triadic shapes, and repeated notes to indicate bellicose anger. This continues in the next statement, but Egisto's mental focus has shifted: he now sees before him a war in the heavens, in which the elements and the celestial inhabitants of the Platonic spheres have abandoned the natural order of the universe and now do battle with one another: "The stars rebel against the Sun,/...The air does battle with the fire,/In

⁸⁴ Faustini, *L'Egisto*, 80. Original text: "Rendetemi Euridice./Orfeo son io,/Ch'il vostro rio/Passai, d'ogn'ombra,/Che stegie ingombra/Via più infelice./Rendetemi Euridice."

⁸⁵ Faustini, *L'Egisto*, 80. Original text: "Hor ch'il mondo è in scompiglio/O populi di Dite/Di guereggiar con Giove io vi consiglio..."

league with water, and with the Moon,/To chase [the Sun] from his rightful place.”⁸⁶ The true disorder is that of Egisto’s mind, and Cavalli’s choice to set this warlike text in an angry, *concitato* style reflects Monteverdi’s own instructions: the music does not reflect the trajectory of Egisto’s full speech. Rather, when Egisto speaks of war, the music also reflects war.

Egisto’s next vocal entrance is completely different from any thus far, as he now impersonates not Orfeo, but Amore (Cupid). The music is a cheerful triple-time aria style that uses mostly stepwise motion, consonance, patterned bassline, and dotted rhythms, all of which are associated with happiness and happy love in this repertoire (see Ex. X.14, mm. 132-49). While Egisto is still speaking, he suddenly abandons this songlike style for even more intense happiness: the stepwise motion becomes punctuated with repeated leaps of a third and phrases grow more fragmentary as he breaks into genuine laughter (marked *Riso* in score), as Ripa warns that mad people frequently do (mm. 150-61). He ends by warning the others to stand back—for he believes they are all insane (*fermate il piè,/Siete, siete pur sciocchi, ah ah ah ah*).⁸⁷ This laughter marks the climax of the mad scene, as attempts to calm him lead to another fantastical story featuring the constellations of the Zodiac and Egisto’s delusional intimation that the others are thieves who are intent on robbing him. The personified Hours then appear in III.10-11 to restore Egisto to his senses and bring about a happy ending.⁸⁸

⁸⁶ Faustini, *L’Egisto*, 81. Original text: “Ribellate si sono al Sol le stille,/Ne vogliono seguire/Più da l’orto à d’ocaso il mobil primo,/L’aere fà guerra al foco/Congiurato con l’acqua; e con la Luna/A discacciarlo dal suo proprio loco.”

⁸⁷ Faustini, *L’Egisto*, 82.

⁸⁸ Faustini, *L’Egisto*, 85-91.

Ex. X.14: Cavalli and Faustini, *Egisto* III.9, mm. 132-61.⁸⁹

132 EGISTO

Io son Cu-pi-do, che per la ter-ra vò mas-che-ra-to; l'ar-co do-ra-to por-to nel

B.C.

141

Ci-glio. Io son ver-mi-glio: non mi ve-de-te? Per va-gheg-giar-mi, don-ne, cor-re-te.

B.C.

150

Oh Dio, non è da cre-de-re quan-to mi fà... Riso mi fa-te ri-de-re. Ohi-mè, ohi-mè, fug-gia-mo, fug

B.C.

157

gia-mo, ohi-mè, e-gli vie-ne di là, nò, nò, fer-ma-te il piè. Sie-te, sie-te pur scio-che. ah ah ah.

B.C.

Riso

As this scene demonstrates, it is possible for extreme emotions such as sorrow to bring on madness in characters from this repertoire. As a result, affective features in depictions of confusion (including early sections of lament scenes) can sometimes resemble those of madness if the strength of the character's affect causes a momentary deviation from rational thought (and thus, from the Aristotelian understanding of causal relationships and resulting logical transitions in emotional processes). All that is required for such a depiction is a move away from clear causal links between the character's situation, the topics on which the character focuses attention, and the character's affective responses. These features can appear in relatively small-scale sections of text and music. The beginning of Ottavia's "Disprezzata regina" above, for example, contains elements of the mental confusion brought on by extreme emotional pain that

⁸⁹ Note on transcription: black notation is used in the *Continuo* part for m. 136, note 2 and m. 148, note 2.

could develop into madness. Unlike Ottavia, who succeeds in regaining her self-control and her grip on logic, characters like Egisto succumb to the strength of their affective experience. The resulting scenes are dramatic showpieces that required virtuosic acting from *Seicento* actors and yielded the remarkable theatrical experiences that delighted the original audiences of *La finta pazza* and many other operas from the years that followed.

Conclusion

The larger dramatic setpieces of the lament and the mad scene explore the extremes of affective expression that are possible in early Venetian opera as a result of its basis in an Aristotelian philosophy of emotion. Despite the fact that most commentators describe these two scene types as highly conventionalized, in fact, the emotional processes that they contain are highly nuanced and can result in depictions that are carefully suited to each character's situation and personality. As a result, it is imperative that we apply this knowledge as we prepare our interpretations of these scenes, whether through scholarship or performance. Approaching the entire lament scene as merely sorrowful or the mad scene as simply a manifestation of extreme behavior results in problematic oversimplification and deprives readers and audience members of the rich philosophical basis that underlies these depictions.

CHAPTER XI

THE *SEICENTO* SINGER AS ACTOR: PORTRAYING EMOTION ON THE VENETIAN OPERA STAGE

Unless they specialize in early music or Baroque repertoire, today's opera performers and directors often express uncertainty when they approach any opera that precedes Handel's best-known works. This apprehension stems from several factors. Most significant is the fact that scholars have not yet extensively explored the relationships between opera and historical philosophies of emotion, and particularly the implications that this relationship has for acting, staging and musical interpretation (a problem that this study seeks to address). Most opera singers and directors also face an added challenge: they usually do not have access to the type of intensive study that well-trained stage actors undergo for period acting in repertoire such as Shakespeare's plays or ancient Greek drama. Therefore, by default, they may seek to avoid the sense of historical space or bring twenty-first century ideas about emotional response to their interpretations. This complicates the audience's attempt to interpret the affective content inherent in the music and text, and thus, to understand the depictions of characters who were conceived in societies that understood emotion differently from post-1750 societies.¹

Examples of both approaches abound in interviews and commentaries associated with specific performances. The former appears in the liner notes for the 2000 Festival d'Aix-en-Provence performance of *Incoronazione*, for instance, when musical director Marc Minkowski

¹ A version of some material for this chapter was included in a conference paper, "The Early Baroque Singer as Actor: Portraying Emotion on the Venetian Stage," which I presented at the Fall Conference of the American Musicological Society Southwest Chapter on 7 October 2017 at Texas Tech in Lubbock, TX. The observations contained here are drawn from my own experience in opera performance, production, and directing, as well as informal personal consultation with professional opera conductors, directors, and singers. The interviews cited below supplement this collection of firsthand information. I am particularly grateful to Rachel Inselman, Stephen Dubberly, Paula Homer, David Ward, and Jonathon Eaton for the insights they have offered into the challenges associated with performing pre-1750 operas today.

explains (apparently on the behalf of the entire production team) that their intention was to create “a highly intimate performance and an intense theatrical interlude, in which each musical inflection and scenic movement must not only be perceptible but also straightforward, reaching the spectator without having to overcome historical or aesthetic obstacles.”² This type of interpretation, effectively timeless and removed from any awareness of the opera’s original socio-historical context, only succeeds in overlooking historical and aesthetic differences that in fact offer dramatic and musical richness.³ Minkowski also hints here at directors’ longstanding concerns that historically informed performances may fail, either because they will not be able to achieve a level of authenticity that will appease critics or because they will be too successful in working to recreate a past aesthetic and, in the process, alienate today’s audiences.

In attempting to overcome historical difference, singers in particular often feel most comfortable approaching this music when they apply twenty-first-century acting techniques to historical music. In praising William Christie as an attentive and flexible conductor who works effectively with singers, Danielle de Niese states—ironically, in an interview about her preparation for Handel’s *Giulio Cesare*—that today’s performers know that a person does not always respond to the same situation in the same way each time, so a singer’s portrayal of the same reaction (as the same character) could be different each evening with regard to musical interpretation; she specifically mentions tempi, dynamics, and phrasing.⁴ This description of the actor’s preparation of emotional response suggests that she has not been encouraged to consider the different ways that characters from different time periods would understand emotion. Later in

² Marc Minkowski, “The Coronation of Poppea,” in *L’incoronazione di Poppea*, directed by Klaus Michael Grüber (Aix-en-Provence: Festival d’Aix-en-Provence for Bel Air Classiques, 2000), DVD liner notes.

³ A similar effect results when directors set Baroque operas in a surreal dream space or an imagined future.

⁴ Ferenc van Damme, “Entertainment is not a dirty word,” *Giulio Cesare in Egitto*, directed by David McVicar (Lewes, UK: Glyndebourne Opera Festival for Opus Arte, 2005), DVD.

the same interview, she describes her character Cleopatra's reactions in the opera in situational terms, inappropriately (and unwittingly) applying an Aristotelian understanding of the causal relationship between situation and emotion to Handelian opera.⁵ Directors may also strive for an emotional depiction that seems familiar to today's audience, as when Robert Carsen commented that a major priority in his production of Handel's *Orlando* was "to make the spectator feel that the movement is real, because the emotion it expresses is real, and that the music, like the text, demonstrate that it is real."⁶ This resonates with an audience today and may help to make opera that seems approachable rather than distractingly foreign, but it also erases historical differences in emotional understanding that harm our experience of the music and drama.⁷

Consequently, many performers and audiences do not seek to understand differences in emotional response or its dramatic representation and merely carry the awareness of historical categorization far enough to mentally place the works of Monteverdi and Cavalli within the large, misunderstood category of Baroque Opera: virtuosic but repetitive; a stop-and-start dramatic framework of active recitative and exclusively reflective aria; a celebration of music and spectacle rather than acting. Whether or not these perceptions actually apply to any Baroque opera at all is outside the scope of this chapter, but they certainly do not apply to *Seicento*

⁵ van Damme, "Entertainment is not a dirty word."

⁶ Pierre Flinois, "La vie et le naturel: Entretien avec Robert Carsen," in *Haendel Orlando, L'avant-scène opéra* 145 (Paris: Premières Loges, 1994): 84. Original text: "Faire sentir au spectateur que tel mouvement est actuel, parce que l'émotion qu'il exprime est actuelle, et que la musique comme le texte prouvent qu'elle est vrai."

⁷ The process that Carsen describes does not accord with the philosophy that underlies emotional expression in Handel's time, and might actually produce interpretations that are closer to accounts of Venetian opera performance that I reference in this chapter. Yet as this chapter asserts, even *Seicento* performers, librettists, composers, and audiences recognized stage representations of emotion not as real emotion, but as perfect imitation of real emotion: non *vero*, but *verosimile*. Performers were not experiencing the feelings themselves, but representing them as if they were real. The author of *Il corago* makes this observation along with an explanation based on Aristotle, stating that the stage is the realm of truth simulated through *ingegno*. Anon., *Il Corago, o vero, Alcune osservazioni per metter bene in scena le composizioni drammatiche*, ed. Paolo Fabbri and Angelo Pompilio (Florence: L. S. Olschki, 1983), 30.

Venetian opera. In this chapter, I establish that despite the major roles of quality singing and visual spectacle in this repertoire, its primary goal remained the natural expression of affect through text, music, and gesture: the realm not of the singer, but as one *Seicento* acting treatise terms this type of artist, the singer-actor or the actor-singer.⁸ The information in the preceding chapters regarding the depiction of emotion through music then becomes more practically useful to today's performers when it is combined with contemporary accounts of performances that audiences deemed effective in their portrayals of emotion. In this context, the foregoing descriptions of musical affect aid performers in the process of identifying affective components of the music they must sing or direct; the following two chapters demonstrate how they can combine this information with physical acting as they seek to recreate thoughtful depictions of *Seicento* affect.

With this goal in mind, this chapter first describes the challenges that today's researchers and performers face in understanding how singer-actors communicated emotion on the Venetian stage. I then summarize the available evidence, which derives entirely from extant seventeenth-century documents. This evidence includes a case study that focuses on the most famous opera singer of the mid-*Seicento*, the Roman soprano Anna Renzi, who "essentially established the model of the *prima donna*...in which the character becomes the vehicle for the singer."⁹ Information concerning both what is known and what can be surmised about Renzi's training provides some insight into the formation of the singer-actor, including the basis for this artist's understanding of emotion. Thereafter, firsthand accounts of Renzi's performance together with supplementary reports that describe other singers of Renzi's time disclose the ways that

⁸ Anon., *Il Corago*, 91.

⁹ Ellen Rosand, *Opera in Seventeenth-Century Venice* (Berkeley: University of California Press, 1991), 234.

audiences reacted to her performance style. Finally, additional information drawn from *Seicento* acting manuals provides guidance for depicting the nuanced, versatile emotional content defined in this study. This chapter focuses on the actor's preparation and vocal acting; the following chapter, "Physical Gesture," addresses the physical acting that was also required of singers who desired to communicate emotion effectively, ranging from facial expression to stage movement.

Contemporary Descriptions of Performance and their Limitations

Music researchers face a significant challenge in reconstructing an image of opera performance in the *Seicento*: most accounts of seventeenth-century Venetian opera focus on aspects of performance other than the music and certainly do not include detailed commentary on the ways that music communicated emotion. Visual elements of performance were much easier to describe for audience members who were not expert composers or performers themselves. This is not surprising; even today, most theatergoers who are not music specialists will find visual features such as the set, costumes, and special effects much easier and less intimidating to explain in detail than the music.

Most extant firsthand accounts and commemorative publications are therefore limited to descriptions of the visual experience of opera with little or no attempt to capture the aural experience. Even when descriptions of performances come from musically literate sources, the music still does not receive much attention. In one such account, an English merchant and music lover named Robert Bargrave visiting Venice in 1656 attended an unnamed opera (very likely Cavalli's *Erismena*) and commented on the richness of the costumes, the quality of the painted scenery, and the astonishing motions of the sky and sea, which the scenographer had

accomplished through the use of ingenious machines.¹⁰ He praised these visual elements and avowed that he would readily “ride hundreds of miles to see the same over again.”¹¹ Bargrave claims to have seen the opera sixteen times, and yet despite his demonstrated proficiency in music, and even his ability to describe vocal ornamentation techniques in detail elsewhere in his journals, he spares only a few words for the music and these address only the most obviously novel feature of the genre: that the text was sung throughout rather than spoken.¹²

Even if observers do describe music in detail, a second complication frequently arises that has to do with the identities of the chroniclers. Many authors who described Venetian opera were foreign visitors from England, France, or elsewhere in Europe who recorded the experience in their travel journals. Like Bargrave’s, these accounts usually focus on the spectacle that this new art form offered, and particularly the realistic quality that was, after all, a primary goal for opera creators (i.e., *verosimiglianza*).¹³ Despite the apparent usefulness of such firsthand accounts, travelers on the Grand Tour cannot be assumed to possess the level of intimate

¹⁰ Bargrave’s account is transcribed in Michael Tilmouth, “Music on the Travels of an English Merchant: Robert Bargrave (1628-61),” *Music and Letters* 53 (1972): 156. Beth L. Glixon has identified Bargrave as the copyist of a score for *Erismena* located in the Bodleian library: “Cavalli, Robert Bargrave and the English *Erismena*” (paper presented at the International Conference on Baroque Music, University of Southampton, July 11-15, 2012).

¹¹ Michael Tilmouth, “Music on the Travels of an English Merchant,” 156. Tilmouth deduces that the opera may have been Cavalli’s *Artemisia*, given on 10 January 1656 at the Teatro S.S. Giovanni e Paolo, though a subsequent publication revealed that *Erismena* is the more likely candidate: Beth L. Glixon and Jonathan E. Glixon, *Inventing the Business of Opera: The Impresario and His World in Seventeenth-Century Venice* (Oxford: Oxford University Press, 2006), 312.

¹² Bargrave’s musical description simply notes that the opera was “represented in rare musick from the beginning to the end, by select Eunuchs and women, sought out through all Italy on purpose...” Tilmouth, “Music on the Travels of an English Merchant,” 156. Regarding Bargrave’s musical skill, Tilmouth also includes part of an entry in which the merchant describes playing the “viall” for the *maestro* of Matteo de’ Medici at Siena (p. 146) as well as another in which Bargrave offers details on the ornamentation techniques that one of the nuns used in performance at a Venetian nunnery, together with an astute identification of three instances of text depiction (pp. 155-56). In addition to these accomplishments, Glixon’s suggestion that he copied Cavalli’s *Erismena* further indicates Bargrave’s musical skill.

¹³ Bargrave praises the verisimilitude of the performance he attended by noting that the scenery and stage effects were “scarce discernable from the reall [sic] things they represent.” Tilmouth, “Music on the Travels of an English Merchant,” 156.

familiarity with Italian language, culture, and musical meaning that would be necessary to decode affective content accurately and explain it articulately. Furthermore, accounts that evaluate not just the performance but the work of the composer beyond a basic value judgement are extremely rare. Margaret Murata observes in her evaluation of the usefulness of travel documents in scholarship that this is a common problem: the act of musical analysis or interpretation (rather than description) requires the recognition of the composer as the primary artist (rather than the performers) and “an act of conscious abstraction” to which foreign travelers seldom aspired.¹⁴ She also finds that detailed criticism is more likely to be recorded when the music is judged to be “inappropriate” than when it meets the writer’s expectations.¹⁵

A few detailed accounts are extant from opera-industry insiders, although these also tend to focus on visual aspects. One such account is the *Cannocchiale per la finta pazza*, a play-by-play account of a performance of Giulio Strozzi and Francesco Saccati’s 1641 opera *La finta pazza*.¹⁶ This slim volume offers minute descriptions of Giacomo Torelli’s spectacular sets and special effects, including a moving dragon, but it has little detail to offer in terms of vocal performance or acting.¹⁷ One paragraph, rather richer in its description of the singer’s art than most, demonstrates this visual focus:

From one of those porticos appeared the most courteous Signora Anna playing the role of Deidamia, daughter of the King of Skyros and desired by the Greek Achilles, also called Hippodamia by other writers of antiquity. Her remarkable coiffure [and] her white-and-gold clothing served to enhance her natural beauty, and she was thus both viewed and

¹⁴ Margaret Murata, “Musical Encounters Public and Private,” in *Passaggio in Italia: Music on the Grand Tour in the Seventeenth Century*, ed. Dinko Fabris and Margaret Murata (Turnhout, Belgium: Brepols, 2015), 50-51.

¹⁵ Murata, “Musical Encounters Public and Private,” 50-51.

¹⁶ Maiolino Bisaccioni, *Il cannocchiale per la finta pazza* (Venice: Giovanni Battista Surian, 1641).

¹⁷ For example, a description of the dragon’s entrance and remarkably detailed explanation of the relationship between its movements and the sound of the music can be found in Maiolino Bisaccioni, *Il cannocchiale per la finta pazza*, 12.

heard by the listeners with their complete attention, with each one hanging upon her mouth, her face, and her gestures.¹⁸

Even when spectators did write about the sounds they experienced in the performance hall, in spite of the importance of affect in early Baroque artistic expression, these accounts almost never address the relationship between music and emotion, even a basic level. For details on this connection we must instead consult the writings of composers and librettists (particularly Monteverdi and Minato).¹⁹

Yet if Venetian operagoers were not writing much about music, they were writing enthusiastically about singers. Several laudatory volumes and accounts of specific performances at least serve to illustrate what audiences appreciated about a good opera singer. Contrary to the (rapidly dwindling) twentieth-century assumption that singing ability is far more important than acting ability in an opera star, *Seicento* authors placed equal emphasis on acting and singing, and again tend to describe visual aspects of acting in better detail than vocal aspects. This may be due to the fact that these authors were generally librettists themselves rather than composers and thus concerned primarily with their own art, or perhaps more versed in literature than in music. This limitation notwithstanding, the best extant laudatory volume is Giulio Strozzi's *Le glorie della Signora Anna Renzi*, which offers considerable information about Renzi's ability to convey affect through her singing-acting and is considered below in detail.²⁰

¹⁸ Bisaccioni, *Il cannocchiale per la finta pazza*, 23. Original text: "Comparve fuori d'uno di quei portici la gentilissima Signor'Anna rappresentante Deidamia, da altri degli antichi detta Hippodamia, figlia del Rè di Sciro, e con essa il desiderato da' Greci Achille. La conciatura del capo bizzarra, la veste di tela d'oro e bianca, aumentorono in modo la bellezza naturale di lei, che fù da gli ascoltanti, e mirata, ed udita con somma attentione pendendo ciascheduno, e dalla bocca, e dal volto, e da i suoi gesti. [Continues:] Era Acchille in habito femminile con veste verde tutta ricamata d'argento..."

¹⁹ See Chapter Three.

²⁰ Giulio Strozzi, ed., *Le glorie della signora Anna Renzi romana* (Venice: 1644).

For the moment, another (more brief) example illustrates the typical balance between singing and visible performance aspects in the most useful descriptive texts. In a set of poems praising Giulia Saus Paoletti, the soprano who sang the role of Penelope in Monteverdi's *Ritorno*, Leonardo Querini carefully places equal emphasis on the singer's voice and her physical appearance.²¹ In this case, he mentions beauty and ignores acting while making a poetic device of constantly alternating between the visible and the audible:

The eye delights, and the ear,
While I watch and hear
The sweetness of your singing, the beauty of your face;
But I know not which of them
Might have greater worth,
For the one I admire, stupefied, and the other I adore:
And I wish to believe that neither the singing
Nor the lovely face has the advantage;
Because my heart tastes,
Only by virtue of that celestial enchantment
That your lovely face, in singing, casts upon it,
The pains of Hell in Paradise.²²

This poem perfectly echoes *Cinquecento* author and playwright Angelo Ingegneri's priorities for the singer-actor in the theatrical performance manual *Della poesia rappresentativa* (discussed later in this chapter), in which he states that voice and gesture are both extremely important, even in spoken theater: "The Action is made up of two parts, that is to say the Voice, and Gesture; these two parts contain the whole expression and impact of the story, in that one concerns the act

²¹ The context for this poem does not make it clear whether this poem is directly related to her performance in *Ritorno*, and as Paoletti was a prolific performer, it is difficult to tell in which operas the author may have seen her perform. At best, it is worth noting that the poem was published well after the Venetian production of *Ritorno*.

²² Leonardo Querini, "Per la Signora Giulia Saus Paoletti, / Cantatrice Divina," in *I vezzi d'Erato* (Venice: Giovanni Giacomo Hertz, 1653), 88. Original text: "Gode l'occhio, e l'orecchio, / Mentre miro, ed ascolto / Il dolce del tuo canto, / il bel del volto; / Ma non sò qual di loro / Habbia pregio maggiore, / Che l'un stupido ammiro, e l'altro adoro: / pur creder vò, che sia non men del canto, / Che del bel volto il vanto; / Perche prova il mio core, / Solo in virtù di quel celeste incanto, / Ch'a lui forma cantando il tuo bel viso, / Le pene del'Inferno in Paradiso." Rosand reports that Paoletti performed the role of Penelope in *Il ritorno*. Ellen Rosand, *Monteverdi's Last Operas: A Venetian Trilogy* (Berkeley: University of California Press, 2007), 238.

of hearing, the other of seeing. And each [spectator] experiences the things presented, and is moved by them, according to his hearing and seeing them.”²³ While this seems obvious, it confirms the theatrical balance of power between the visual and the auditory that is present in descriptions of singers’ performance. Despite the preponderance of visual-based information when it comes to details, neither voice nor physical acting took precedence in determining good versus poor performance.

Querini’s poem praising Paoletti also exemplifies the next challenge that researchers face when investigating the relationship between emotional expression and operatic performance through historical accounts: poetic license. Beyond the few entirely descriptive accounts such as the *Cannocchiale*, most descriptions of singers’ performances are in poetic form. These poets are forced to sacrifice a great deal of the text’s descriptive power to adhere to poetic form, meter, rhyme, and other conventions. In crafting graceful and expressive verse, they resort to common (and necessarily subjective or vague) words of praise traditionally associated with beautiful women, such as “divine,” “exquisite,” “heavenly,” or “gracious.”²⁴ Thus, in prioritizing their own process of artistic creation, the poets compromise their ability to accurately capture the one they mean to describe (the singer’s or composer’s).

Laudatory texts present one final challenge: the limited selection of singers who earned (extant) eulogistic publications is problematic. The most detailed information available concerns

²³ Angelo Ingegneri, *Della poesia rappresentativa, e del modo di rappresentare le favole sceniche* (Ferrara: Vittorio Baldini, 1598), 76. Original text: “L’Attione contiene due parti, cioè la Voce, ed il Gesto; nelle qua[l]i due parti è riposta la totale espressione, ed efficacia della favola; conciosia che l’una riguarda l’udire, e l’altra il vedere. Et ciascuno prova le cose in sè, e si commove per esse, secondo ch’egli le ascolta, e le rimira.” Although Ingegneri writes here about spoken theater rather than opera, his extensive theoretical writing on plot structure, character, and other practical matters would have made his work useful to librettists and therefore likely to be applied in opera production.

²⁴ These are all terms that Ellen Rosand identifies as a “standard” set of descriptors for singers based on those that appear in the laudatory preface to *Andromeda*. Rosand, *Opera in Seventeenth-Century Venice*, 230.

female singers. For example, the volume *I vezzi d'erato* includes poems praising the artistry of two female singers, Adriana Basile and Giulia Saus Paoelli, in terms that echo similar poems for other female singers.²⁵ These often include clear dedications that even list the specific role that the encomium honors, such as Paoelli's Didone or Renzi's Deidamia. *I vezzi d'Erato* lauds only one male singer: Giovanni Felice Sances, and two of the three poems dedicated to Sances simply describe him as angelic while the third describes him as skilled in moving the affections.²⁶ Since the best and most varied information available comes from *Le glorie della signora Anna Renzi*, and this volume contains the work of several different poets and authors, its wealth of detail and variety of perspectives contribute to Renzi's usefulness as the subject for a case study in Venetian operatic performance.

Anna Renzi: Portrait of a Singer-Actor

Very little biographical information exists for Renzi—or any singer of Venetian opera—before the beginning of her musical career. The names of many singers who created major roles, such as Poppea in *Incoronazione*, are currently lost to history, whereas Renzi's singing as Ottavia in the same opera earned her lasting acclaim (together with several other featured roles).²⁷ Enough documentation is available to establish her career path, and therefore likely her

²⁵ Leonardo Querini, *I vezzi d'Erato* (Venice: Giovanni Giacomo Hertz, 1653), 86-89.

²⁶ Querini, *I vezzi d'Erato*, 86-89.

²⁷ Sartori highlights Renzi's importance in the early years of Venetian opera by stating that the fact that the "interprete di grido" (Renzi) played Ottavia rather than Poppea indicates Ottavia is the real heroine of the opera, despite the fact that Poppea is named in the opera's title. Claudio Sartori, "La prima diva della lirica italiana: Anna Renzi," *Nuova rivista musicale italiana* 2 (1968): 449. Her name and the description of her performance in this opera were published many times in extant sources, unlike the name of the performer who created the role of Poppea, whose only extant praise is a long poetic tribute to "the Madame Singer" who "represented Poppea." Anon., "Idilio per la S.ra Cantatrice unica, ed insigne nel Teatro dell'Ill.mo Sig.r Gio: Grimani Rapresentante Poppea" (Udine, Biblioteca comunale, Fondo Joppi 496). This poem is transcribed in Ellen Rosand, *Monteverdi's Last Operas*, 414-19. One other testament to Renzi's fame: she was mentioned in John Evelyn's account of the

training, as typical of the earliest professional opera singers. Most women singers in Venice were either Roman or Roman-trained, but could not legally perform on public stages in Rome. Opera and related genres did flourish there, but in private performance rather than in theaters, because papal restrictions on public entertainments excluded women from singing on Roman stages until the end of the eighteenth century.²⁸ Maddalena Manelli, Felicita Uga, Anna de Valerio, and Giulia Saus Paoletti are all examples of singers who were either natives of Rome or trained there, and Anna Renzi, who was publicized in *Le glorie* as “Anna Rentia romana,” was both.²⁹ Renzi’s performing career began with private performance, including operatic singing, in the service of the French ambassador to Rome in the 1630s.³⁰ Francesco Saccati then invited her to Venice in 1640 (at the age of eighteen) to create the role of Deidamia in *La finta pazza*, in which her acclaimed portrayal of feigned madness would both establish her fame and inspire opera creators to include several mad scenes in the coming opera seasons.³¹ By the mid 1650s, her skill and

performance of the Bisaccioni-Rovetta opera *Ercole in Lidia* in 1645. John Evelyn, *Kalendarium*, ed. De Beer 1955, 2: 449-50. Cited in Margaret Murata, “Musical Encounters Public and Private,” 48.

²⁸ Beth Glixon, “*La sirena antica dell’Adriatico*: Caterina Porri, a Seventeenth-Century Roman Prima Donna on the Stages of Venice, Bologna, and Pavia,” in *Musical Voices of Early Modern Women: Many-Headed Melodies*, ed. Thomasin Lamay (Burlington, VT: Ashgate, 2005), 212.

²⁹ Glixon, “*La sirena antica dell’Adriatico*,” 212-13. In *Le glorie*, Renzi is prominently named as Roman both in the title and in the frame of her portrait by Jacobus Pecinus: Giulio Strozzi, ed., *Le glorie della signora Anna Renzi romana* (Venice: 1644).

³⁰ Rosand, *Opera in Seventeenth-Century Venice*, 228.

³¹ Rosand, *Opera in Seventeenth-Century Venice*, 228. Rosand also notes that the mad scene itself already had a long tradition in the *commedia dell’arte*, and she further credits Ariosto’s *Orlando furioso* with first popularizing this concept *Opera in Seventeenth-Century*, 346. *La finta pazza*, however, was apparently responsible for the transfer of this *topos* to opera. Beth L. Glixon and Jonathan E. Glixon also address Renzi’s role in popularizing the mad scene in their article on the business of opera containing information on the accounts of impresario and librettist Marco Faustini: “Marco Faustini and Venetian Opera Production in the 1650s: Recent Archival Discoveries,” *Journal of Musicology* 10 (1992): 65.

notoriety merited substantial financial remuneration for her participation in a production, such as a stipend of 500 ducats for her performance in *Eupatra* in the 1654-1655 opera season.³²

Naturally, the fact that Renzi's contemporaries praised her effusively as the best performer indicates that she is not necessarily representative of all Venetian opera singers. We cannot expect that all of her colleagues shared her skill or her training, particularly because very little information is extant regarding the formation of any particular singer-actor (beyond, occasionally, the identity of his or her voice teacher). In fact, it is likely that many singers simply specialized in roles that did involve less dramatic, more music-focused set pieces such as *canzonette*, considering that *Il corago* advised such parts be available for singers whose acting skills were poor.³³ A performer known for these roles likely would not face the same vocal or acting demands as a *prima donna* or *primo uomo*, although some comic roles would have required great skill. Nevertheless, Renzi represented the ideal—but achievable—level of performance that librettists and composers could expect from singers.

Renzi's close professional relationship with opera creators renders this case study particularly helpful in discerning how the ideal singer-actor portrayed emotion on the opera stage. Her close connections with the librettists and composers who prepared roles for her to sing ensured that both the dramatic and musical requirements emphasized her strengths, and they in turn could be confident that she would interpret the affective content of their work with the utmost dramatic skill. Rosand offers evidence of the close working and social relationships outside the theater that enabled this level of personalization: "Sacratì evidently knew her in

³² Beth L. Glixon and Jonathan E. Glixon report this figure in "Marco Faustini and Venetian Opera Production in the 1650s," 64-65. For comparison, they also report here that Cavalli was promised 300 ducats compose two operas in 1651-1652.

³³ Rosand also offers this caveat based on *Il corago* in Rosand, *Opera in Seventeenth-Century Venice*, 244. The relevant passage from *Il corago* is discussed below and can be found in Anon., *Il corago*, 96-97.

Rome before he engaged her for the Novissimo; [Filiberto] Laurenzi was her teacher well before he composed her role in *La finta savia*; Busenello and [G. B.] Fusconi were her friends, the latter even serving as the executor of her will.”³⁴ The tight web of professional relationships in early 1640s Venice, together with the exigencies of the short, intense rehearsal period in which the librettist, composer, and singers were all present, further enabled personalization and collaboration in role creation during the rehearsal process.

One other facet of the close relationships between Renzi and opera creators heightens her usefulness as a case study from a research standpoint: many of these associates were members of the *Incogniti*, meaning that information about Renzi’s performance can be placed directly in the context of their libretti, but also of the *Incogniti* authors’ prose publications on affect and artistic representation (referenced in previous chapters, particularly Chapter III). Her peripheral relationship with this group is not limited to Renzi’s documented performances in operas written or produced by members of the *Incogniti*, as Rosand also describes Busenello and Fusconi (both *Incogniti*) as Renzi’s friends in the passage cited above. She also appears as a character in published *Incogniti* documents outside of practical works such as libretti. An encomium appears in the *Accademia*’s proceedings, published under Gio. Francesco Loredano’s name as *Bizzarrie accademiche*, in which Renzi seeks admission to Parnassus from Apollo and is denied entry on the grounds that an artist of her caliber would incite jealousy in the Muses.³⁵ Thus, information about Renzi’s acting offers useful information about how opera creators—including singers—understood emotional depiction to work through text and music.

³⁴ Rosand, *Opera in Seventeenth-Century Venice*, 233.

³⁵ Loredano, *Bizzarrie accademiche*, 570-76. This story also appears in reprints as late as the 1684 edition: (Venice: S. Curti, 1684), 178-80.

Above all, Renzi was renowned for her ability to combine voice, facial acting, and gesture perfectly, as many contemporary accounts attest.³⁶ Her portrayal of a character feigning madness in her Venice debut as Deidamia (*La finta pazza*, 1640) illustrates the height of her skill. In his description of the production, her contemporary Bisaccioni describes Renzi as “the lady to whom all other performers must yield,” “musically excellent” in this role, and “wise in her ability to imitate madness.”³⁷ Rosand observes that in this moment of masterful metatheater, Renzi takes on at least four simultaneous roles, all of which are discernible for a thoughtful audience member: Renzi playing Deidamia, Deidamia playing a madwoman, Deidamia as audience to her own opera reacting to the artifice of Torelli’s set, and finally Deidamia as scenographer describing how she would herself organize the visual spectacle onstage.³⁸ She was also known for portraying other extreme emotional states and unusual situations: she simulated a fainting fit (*isvenimento*) in Bellerofonte as Archimene, according to sonnet by Giovan Carlo del Cavalieri, and Sartori suggests that she must have been a skilled *travestiti* performer.³⁹

Considering that Renzi was particularly renowned for the natural quality of her emotion in acting, accounts of her performance offer some useful insight into what constituted affective

³⁶ One of Strozzi’s poetic contributions to *Le glorie*, “Alla Sig. Anna Renzi,” explicitly juxtaposes these skills:

Gesti, aspetto, maniere, e voce hai grata;
 E se fingi la stolta,
 O la saggia, ò la semplice, ò l'irata,
 Haver Anna dimostri
 Arte, senno, valore, e gratia molta[...]

Strozzi, ed., *Le glorie della signora Anna Renzi romana*, 12.

³⁷ Bisaccioni, *Il cannocchiale per la finta pazza*, 8-10. Original text: “Tutti li rappresentanti furono in eccellenza buoni, ma perche la denominatione dell'opera è dalla Finta Pazza, mi concederanno gli altri di cedere il luogo come à Donna alla medesima cui cedono gli altri personaggi del Dramma. Questa fu la Signora Anna Renzi Romana, Giovane così valorosa nell'attione, come eccellente nella Musica; così allegra nel finger la pazzia, come savia nel saperla imitare, e modesta in tutti i suoi modi.”

³⁸ In Rosand’s discussion here, she is interpreting lines from the libretto of *La finta pazza* in Rosand, *Opera in Seventeenth-Century Venice*, 235.

³⁹ Sartori describes these two specific skills and cites del Cavalieri’s poem in “La prima diva della lirica italiana,” 445.

naturalizza for a *Seicento* opera audience. Contemporary descriptions often emphasize her ability to move the audience emotionally with her acting, which encompasses visual and vocal elements. For example, one of the poems in the laudatory volume *Le glorie della Sra. Anna Renzi* states that before she even began singing (*Pria, che snodassi il canto*), she had captured the empress Ottavia's emotion through her facial expression (*languido volto*) and by using actual sighs (*sommessi sospiri*); after she began singing, her sweet words (*dolci parole*) and melancholy voice (*voce mesta*) moved the audience to such pity that the poet is certain that she would have rendered Nero himself humble and repentant:

You conducted us to the end,
Still within the same scene,
Under the feigned name
Of Ottavia the Empress,
With your graces, and vagueness
You created an elegant and lovely manifestation.
Action proper
To your wise custom,
To your worthy, and honest,
And pure, and grave, and gracious gesture.
And while you made your exit,
With your languid countenance,
Before you unleashed your song,
With the sweet searching
Of subdued sighs,
You revealed to each one your sufferings.
Later you began, afflicted,
Your Sounding actions,
With your divine voice,
Rejected Queen (*Disprezzata Regina*),
And carried on your lament;
You caused your pain
To distill itself in tears, and breathed out Love.
I know well, that if true
Your mourning might have been,
As well as the fatal story,
At the sound of your sorrowful voice,
At your sweet words, and endearing statements,
Just as our breasts
Were filled to the brim with pity, ah, I know well,

Nerone would have made himself humble and pious.⁴⁰

A later section of the same poem also describes her voice acting in the part of Ottavia as “that imperious voice,/which with a grave countenance/exercised a fierce talent.”⁴¹

Giulio Strozzi was acquainted with her both onstage and off, and according to him, the

⁴⁰ Incerto autore [Giulio Strozzi], *Abozzo di veraci lodi alla signora Anna Renzi/Cantatrice singolare/Idilio d'incerto Autore* (Venice: Surian, 1644), 47-49. Original text:

Ti conducesti al fine,
Pur nella stessa scena,
Sotto nome mentito
D'Ottavia Imperatrice,
Di tue gratie, e vaghezze
A far leggiadra, ed amorosa mostra.
Attione adeguata
A tuoi saggi costumi,
Al tuo degno, ed honesto,
E puro, e grave, e gratioso gesto.
E mentre fuori uscivi
Col tuo languido volto,
Pria, che snodassi il canto,
Con dolci ricercate
De' sommessi sospiri,
Palesavi ad'ogn'uno i tuoi martiri.
Poi cominciasti afflitta
Tue querele Canore
Con tua voce divina,
Disprezzata Regina,
E seguendo il lamento
Facevi di dolore
Stillar in pianto, e sospirar Amore.
Sò ben io, che se vero
Fosse statu il cordoglio,
E l'historia funesta,
Alla tua voce mesta,
Alle dolci parole, ai cari detti,
Si come i nostri petti
Colmaro di pietade, ah sò ben'io,
Neron s'haverebbe fatto humile, e pio.

⁴¹ Incerto autore [Giulio Strozzi], *Abozzo di veraci lodi alla signora Anna Renzi*, 47-49. The remainder of the poem reads: “Al tuo sommo valor palme immortani,/Si videro produr, ANNA, le scene,/E parean le rivali/Di tue virtuti emulatrici belle/Appresso al chiaro sol picciole stelle./Soprafatta dal sdegno/Contro l'empio marito/Per satollar col sangue/Di Poppea tua nemica/Tue giustissime brame,/Commettesti ad Ottone,/Ch'era suo fido Amante,/Per sua cattiva sorte/Con le sue proprie man la di lei morte./Quella voce imperiosa,/Che con grave sembiante/Essercitava un barbaro talento,/Parea, che a noi medesmi/L'annuntio del morir anco apportasse,/Ma con tale dolcezza,/E tanta tenerezza,/Ch'anco recava aita,/E quella morte al fin era la Vita./Ecco in esilio, ahi lasso,/Al mar volgesti il passo,/E mentre in cavo pino/Dall'impeto marino,/Acceso quasi d'amorose fiamme,/Eri abbracciata, e colta,/L'Anima nostra sciolta/Dal legame vital pur ti seguia/Che in perigliosa via/Non si stancava mai/Del tuo giorno seguir la luce, e i rai.”

secret of her acclaimed acting was her ability to imitate real life through observation.⁴² She succeeded so thoroughly in naturalistic acting that she seemed to actually become the character she was portraying: “Our Signora Anna is gifted with an expression so lifelike that her replies and conversations seem not to be learned by heart, but born in the very instant. In short, she transforms herself entirely into the person she is portraying.”⁴³ To achieve this, Strozzi states that in her role preparation, Renzi would “go about surreptitiously watching the actions of others, and when it falls to her to portray them, [...] she then displays her spirit and valor in [the fruits of] her study of these observations. She must have been born under an extremely propitious star to receive a genius so remarkable and singular.”⁴⁴ For today’s singers and directors, this concept is fundamental to opera performance and the technique of observation is commonplace; yet performances of early opera in general tend to use stylized poses and facial acting that reflect later seventeenth- and eighteenth-century acting and painting treatises such as Franciscus Lang’s Franciscus Lang’s *Dissertatio de actione scenica*, John Bulwer’s *Chirologia*, or Charles Le Brun’s *Méthode pour apprendre à dessiner les passions*.⁴⁵ These accounts of Renzi remind us that the singer-actor’s craft in the mid-Seicento paralleled Monteverdi’s efforts to simulate the

⁴² Strozzi, ed., *Le glorie della signora Anna Renzi romana*, 10-11.

⁴³ Strozzi, ed., *Le glorie della signora Anna Renzi romana*, 8-10. Original text: “...la nostra Signora Anna è dotata d’una espresione sì viva, che paiono le risposte, e i discorsi non appresi dalla memoria, ma nati all’hora. In [pg 9] somma ella si trasforma tutta nella persona che rappresenta, e sembra hora una Talia piena di comica allegrezza, hor una Melpomene ricca di Tragica Maestà. Io la chiamarei la quarta Gratia, s’ella non fusse valevole d’insegnar gratia alle stesse gratie, e’l brio, e la leggiadria alla medesima Venere.”

⁴⁴ Strozzi, ed., *Le glorie della signora Anna Renzi romana*, 10-11. Original text: “Così ella v’è tacitamente osservando le azioni altrui, e quando poi h’ha da rappresentarle, aiutata dal sangue, del quale ella è copiosissima, e dalla bile, che se le accende (senza la quale non possono gli huomini intraprender cose grandi) mostra lo spirito, e valor suo appreso con lo studio delle osservazioni fatte: Onde ella h’ha havuto i Cieli molto propitij per renderla d’un ingegno sì riguardevole, e singolare.”

⁴⁵ Franciscus Lang, *Dissertatio de actione scenica, cum figuris eandem explicantibus, et observationibus quibusdam de arte comica* (Munich: Maria Magdalena Riedlin, 1727); John Bulwer, *Chirologia: Or, the Natural Language of the Hand, and Chironomia: Or, the Art of Manual Rhetoric* (London: Tho. Harper, 1644); and Charles Le Brun, *Méthode pour apprendre à dessiner les passions* (Amsterdam: François van der Plaats, 1702).

heightened speech of actors in his music or Minato's attempt to depict affect accurately through text, and these three categories of artists together sought to create opera not as a genre depicting humans as greater or worse than they were, but realistically.⁴⁶ In seeking to understand realistic *Seicento* emotional expression, these later resources are of only limited use.

Affect in Courtesy Books and Acting Manuals: Formation of a Singer-Actor

Like other young women of her time from the middle and aristocratic classes, Renzi was likely encouraged to read carefully selected texts during her youth. In the early chapters of his *Dialogo della institution delle donne*, Lodovico Dolce offered instructions for parents on raising children.⁴⁷ He advised girls to educate themselves through reading, as this pastime would teach them honesty and goodness, as well as strong judgment to prevent them from becoming corrupted by other influences.⁴⁸ The list of recommended reading for young women begins with the Bible and commentaries on biblical texts by St. Ambrose, St. Augustine, and St. Jerome.⁴⁹ Dolce also recommends the Classics in general, although he warns that in the cases of Virgil and Horace, only selected passages are suitable: that is, the most chaste and moral sections. Suetonius, and Cicero are mentioned among the historians as teaching virtue and good sense, considering that "history is the teacher of life."⁵⁰ In the vernacular, the favored authors are

⁴⁶ For discussion of these topics, see Chapter Three.

⁴⁷ Lodovico Dolce, *Dialogo della institution delle donne* (Venice: Gabriel Giolito de' Ferrari, 1560), 17v-18r.

⁴⁸ Dolce, *Dialogo della institution delle donne*, 17v-18r.

⁴⁹ Dolce, *Dialogo della institution delle donne*, 18r-18v.

⁵⁰ Dolce, *Dialogo della institution delle donne*, 19r. Original text: "Nella lingua Volgare fuggano tutti I libri lascivi, come si fuggono le Serpi e gli altri animali velenosi... Tra quelli, che si debbono fuggire, le novella del Boccaccio terranno il primo luogo. E tra quelli, che meritano esser letti, saranno I primi il Petrarca e Dante. Nell'uno troveranno insieme con le belleze della volgar Poesia e della lingua Thoscana esempio d'honestissimo et castissimo amore, e nell'altro un'eccellente ritratto di tutta la Filosofia Christiana."

Petrarch and Dante, whereas young ladies should “flee” from Boccaccio “as one flees snakes and other venomous animals.”⁵¹

For both men and women, courtesy books of the late sixteenth and early seventeenth centuries are a useful resource for reconstructing the *Seicento* conception of appropriate, unaffected (i.e., *naturale*) bearing and manner for individuals in polite society. These books aimed to educate young people in the desirable behaviors for adults in their culture, which naturally included the proper expression of emotion.⁵² This subchapter includes analysis of Dolce’s volume, along with several other popular *Seicento* conduct manuals that were in widespread use and received multiple printings. It is likely that young actors would have encountered them in the normal course of their formal education or domestic intellectual life, or else that their acting instruction would come from adults who had studied such works.

Older girls in particular were encouraged to read these materials, which consistently emphasize the traditional values and virtues imputed to women in Venetian society through the positive examples of established historical and literary figures. These passages encourage young women to emulate the physical, emotional, and spiritual characteristics of heroes and heroines from history, Greek mythology, and popular Italian literature along with figures from Christian traditional heritage.⁵³ In describing the perfect woman (physically and morally), authors of conduct books make recourse to female characters and descriptions of women drawn from

⁵¹ Dolce, *Dialogo della institution delle donne*, 19r. Original text: “Nella lingua Volgare fuggano tutti I libri lascivi, come si fuggono le Serpi e gli altri animali velenosi... Tra quelli, che si debbono fuggire, le novella del Boccaccio terranno il primo luogo. E tra quelli, che meritano esser letti, saranno I primi il Petrarca e Dante. Nell’uno troveranno insieme con le bellezze della volgar Poesia e della lingua Thoscana esempio d’honestissimo et castissimo amore, e nell’altro un’eccellente ritratto di tutta la Filosofia Christiana.”

⁵² Suzanne G. Cusick addresses the popularity and aims of these publications (particularly with regard to women) in “‘There Was Not One Lady Who Failed to Shed a Tear’: Arianna’s Lament and the Construction of Modern Womanhood,” *Early Music* 22 (1994): 22.

⁵³ For example, Federico Luigini discusses the physical characteristics of Petrarca’s Laura, Vergil’s Venus, and Boccaccio’s Fiammetta in *Il libro della bella donna* (Venice: Plinio Pietrasanta, 1553), 36.

Ludovico Ariosto and Francesco Petrarca. With regard to physical beauty, manuals hold up these authors' descriptions of women such as Laura, Angelica, and others as worthy role models for young noblewomen. When authors draw comparisons to paragons of female virtue, the Virgin Mary and the goddess Diana are frequent choices.⁵⁴ Occasionally, these authors choose figures that would also come to be featured in Venetian opera, such as Angelica and mythological goddesses. Such characterizations could have influenced young readers' pre-existing conceptions of these women in ways that would impact future dramatic portrayals of female characters. Information on behavior and vocal expression gleaned from several of these books is discussed below and in Chapter XII with particular emphasis on the characteristics of unaffected expressive speech and vocal qualities, which were naturally of particular importance for the formation of a singer-actor.

The most general—and most popular—courtesy book was Baldassare Castiglione's *Il cortigiano* (also circulated in English in the seventeenth century as *The Book of the Courtier*), which first appeared in Venice in 1528 and received numerous printings and translations into other European languages at the turn of the seventeenth century.⁵⁵ Records indicate that *Il cortigiano* remained extremely popular with a wide variety of readers and an important part of formal education in schools in Italy through the late eighteenth century.⁵⁶ It was also an appropriate choice for a presentation gift to young noblepersons, including young women.⁵⁷ In describing the perfect courtier, Castiglione refers frequently both to Classical antiquity, including

⁵⁴ Luigini refers to both of these female role models in *Il libro della bella donna*, 35.

⁵⁵ Anouk Jager, "*Il Cortegiano*: Una ricostruzione della circolazione del manoscritto" (Masters thesis, Rijksuniversiteit Groningen, 2008), 6.

⁵⁶ For example, Dolce recommends *Il cortigiano* wholeheartedly to his young readers in Dolce, *Dialogo della institution delle donne*, f.19v.

⁵⁷ Jager, "*Il Cortegiano*," 6-7.

the works of Aristotle, and to literature contemporary to his own time such as Ludovico Ariosto's *Orlando furioso*.⁵⁸ In selecting and explaining his examples, he clearly intended this volume both for men and women, as characters from both genders are depicted and described in minute detail. One later Venetian edition even contained a short notice that entreated women to read it for the formation of their character and courteous behavior.⁵⁹ The author includes information on physical gesture and other visible traits that is relevant for the singer-actor (see Chapter XII). His descriptions of audible traits, however, are also relevant to emotional expression through the voice, although these cannot be separated entirely from their accompanying physical movement.

In describing the desirable characteristics of a courtier's voice, Castiglione emphasizes the capability of speech to communicate affect not just through the speaker's choice of words, but through vocal quality and the relationship between the voice, the face (particularly the eyes), and the rest of the body. He first specifies that the courtier's basic, neutral voice should not be "womanly-soft," nor should it be too boisterous and rough like that of a country boor.⁶⁰ It should be "shrill, clear, sweet, and well framed with a prompt pronunciation and with fit manners and gestures—which, to my mind, consist in certain motions of all the body, not affected nor forced, but tempered with a mannerly countenance and with a moving of the eyes that may give a grace and accord with the words, and, as much as he can, signify also with gestures the intent and affection of the speaker."⁶¹ Later authors of courtesy books for women would refer their readers

⁵⁸ Jager, "*Il Cortegiano*," 9-10.

⁵⁹ Amadeo Quondam, *Questo povero cortigiano: Castiglione, il libro, la storia* (Rome: Bulzoni, 2000), 38. Cited in Anouk Jager, "*Il Cortegiano*: Una ricostruzione della circolazione del manoscritto" (Masters thesis, Rijksuniversiteit Groningen, 2008), 72.

⁶⁰ Baldesar Castiglione, *The Book of the Courtier*, trans. Leonard Eckstein Opdycke (New York: C. Scribner's Sons, 1903), 52.

⁶¹ Castiglione, *The Book of the Courtier*, trans. Leonard Eckstein Opdycke, 52.

back to Castiglione's work with specific instructions to carefully weigh his advice about expressive speech, noting that *Il cortigiano* successfully instructs the reader not only in the "lovely and honest habits that belong to the gentlewoman," but also in graceful and pure speech that is natural (*senza alcuna affettazione*), even if it is not "purely and entirely Tuscan."⁶² This supports the preference for unaffected vocal delivery in real life, even in emotional moments, over artificial, decorous mannerisms.

In terms of specialized instruction manuals for singer-actors (or for the professionals who trained and directed them such as *impresari*), two of the most useful are the anonymous treatise *Il corago* and Angelo Ingegneri's *Della poesia rappresentativa e del modo di rappresentare le favole sceniche* (1598).⁶³ Both of these address emotion and its depiction quite specifically as fundamental to the singer's art, and the ways that the authors explain affect resonate with an Aristotelian understanding of emotion.⁶⁴ For example, *Il corago* uses a wide variety of words to describe emotions and often places them within the individual situations that caused them. For example, happiness can appear as "letizia," in one context but as "giubilo" in another; like us, the author recognizes a feeling of happiness and the joy that leads one to rejoice as emotional variants that are distinct from one another and context-based.⁶⁵ Ingegneri also recognizes a variety of emotions and references the causal dramatic situation when he describes them.⁶⁶ Thus,

⁶² Dolce, *Dialogo della institution delle donne*, 19v. Original text: "...ed I Cortigiano del Castiglione, dal quale per mio giudicio potrà apprendere tutte le virtù, ed I belli ed honesti costume, che appartengono a gentildonna, ed insieme un modo di dire, se non del tutto Thoscano; almen puro, illustre, e senza alcuna affettazione."

⁶³ Anon., *Il Corago, o vero, Alcune osservazioni per metter bene in scena le composizioni drammatiche*, ed. Paolo Fabbri and Angelo Pompilio (Florence: L. S. Olschki, 1983) and Angelo Ingegneri, *Della poesia rappresentativa e del modo di rappresentare le favole sceniche* (Ferrara: Vittorio Baldini, 1598).

⁶⁴ Anon., *Il Corago*, 90. Original text: "Terzo, perché dovendo l'attore fermarsi, sospirare a lungo come la natura gli detta e ritenere la nota medesima più e meno secondo l'affetto, non deve esser legato da regola altrui ma liberamente assecondare l'impeto dell'affetto, il che é di molta importanza per il recitar bene."

⁶⁵ Anon., *Il Corago*, 80-81.

⁶⁶ Ingegneri, *Della poesia rappresentativa*, 76-77. Original text: "[L]'una, e l'altra di queste due conditioni s'ha à variare conforme à i soggetti, che si esprimono; come à dire nelle prosperità la voce devrà esser piena, semplice, e

both of these resources are useful in determining how actors—or perhaps more appropriately, the *impresari* who hired, trained, and evaluated them—would have approached emotional expression onstage.

The author of *Il corago* states that a good “singing actor” (*recitante cantando*) should follow the same principles for acting as a spoken actor.⁶⁷ Clearly, the presence of music did not alter the expectation that performers’ depictions would be entirely lifelike rather than stylized. He reiterates this more specifically when he equates the interpretive process for stage acting with that for the delivery of *stil recitativo*.⁶⁸ Much earlier in the volume, the author had stated that the speech patterns for both spoken acting and recitative rely not only on textual stress, but also on the affect the line is expressing: “the variety of affects carries with it the modulations of voice that alternate between high and low, as we see in our recitation, which must imitate the way we [actually] speak.”⁶⁹ Yet unlike later, Cartesian opera, this earlier repertoire emphasizes the accurate representation of affect not in aria, but in *stile recitativo* (*varietà et acconciamento di modulazione*); the aria takes some musical liberties that usually make its representation of affective speech somewhat less clear, and to this the musical regularity of the closed form adds some special quality as appropriate to the dramatic situation (*la vaghezza, bizzaria o maestà*).⁷⁰ These sections of *Il corago* are particularly useful in that they confirm the affective importance

lieta; nelle contese, e dispute, eretta; nell'ira, atroce, ed interrotta, ed aspera; nel sodisfare altrui, piacevole, e sommessia; nel promettere, e consolare, ferma, e soave; nella commiseratione, piegata, e flebile; e ne i grandi affetti, gonfia, e magnifica.”

⁶⁷ Anon., *Il Corago*, 91.

⁶⁸ Anon., *Il Corago*, 90.

⁶⁹ Anon., *Il Corago*, 42. Original text: “Il primo si è che, essendo la mutazione della voce propria del ragionamento familiare molto poca e che per lo più non s'alza et abbassa più di un suono, anzi meno, ne segue che lo stil recitativo che imita questo comun ragionare...” This section goes on to explain how the small amount of contrast required to depict affect can be prevented from becoming tedious.

⁷⁰ Anon., *Il Corago*, 45.

of recitative and the close relationship between *stile recitativo* and actual speech, which the conscientious performer would have needed to consider. This accords with Monteverdi's efforts to mimic the heightened speech of actors in his own text setting.⁷¹

According to *Il corago*, few singers are born with the talent for expressing affect well through their voices, yet those who have the skill offer the greatest delight for audiences.⁷² The author also observes that although it is difficult to teach vocal acting, most listeners can immediately discern which actors do well and which poorly.⁷³ Even so, it must be possible for a singer-actor to learn this skill, just as one learns the musical abilities of the trill and other ornaments through painstaking training.⁷⁴ This passage on voice acting includes a few recommendations for the impresario who seeks to improve a singer's expressiveness, some of which are familiar for today's singer-actors. For example, when the lines to be recited (or sung) are in verse, they should be delivered smoothly as if they were in prose rather than brokenly, striving for the naturalness of genuine speech rather than a delivery that privileges poetic form.⁷⁵ This resonates with the desire for unfolding, seemingly spontaneous flow in recitative declamation. Also, it is necessary to deliver words (and the spaces between words) smoothly

⁷¹ Monteverdi describes this goal in his letter of 22 October 1633. Letter from Monteverdi to an unknown recipient, Venice, 22 October 1633, transcribed in Claudio Monteverdi, *Lettere, dediche e prefazioni*, ed. Domenico de' Paoli (Rome: De Santis, 1973), 321.

⁷² Anon., *Il Corago*, 96. Original text: "La cagione che pochi se ne trovino di simil talento dotati, credo sia non solo dalla naturalezza che a ciò si richiede avere, ma ancora da non ritrovarsi chi sappia loro insegnare il modo di ben recitare, poiché se nella musica s'impara a portare la voce regolatamente trilli, passaggi esimil altre galanterie, perché non potrà uno imparare a recitare con quelle mutazioni di voci et affetti che a mano a mano si ricercano?"

⁷³ Anon., *Il Corago*, 96. Original text: "La cagione che pochi se ne trovino di simil talento dotati, credo sia non solo dalla naturalezza che a ciò si richiede avere, ma ancora da non ritrovarsi chi sappia loro insegnare il modo di ben recitare, poiché se nella musica s'impara a portare la voce regolatamente trilli, passaggi esimil altre galanterie, perché non potrà uno imparare a recitare con quelle mutazioni di voci et affetti che a mano a mano si ricercano?"

⁷⁴ Anon., *Il Corago*, 96. Original text: "La cagione che pochi se ne trovino di simil talento dotati, credo sia non solo dalla naturalezza che a ciò si richiede avere, ma ancora da non ritrovarsi chi sappia loro insegnare il modo di ben recitare, poiché se nella musica s'impara a portare la voce regolatamente trilli, passaggi esimil altre galanterie, perché non potrà uno imparare a recitare con quelle mutazioni di voci et affetti che a mano a mano si ricercano?"

⁷⁵ Anon., *Il Corago*, 97.

with careful respect for the “melodic quality” (*cantilena*) of the word-stress and phrase-stress. The author uses a line of text from *Il pastor fido* to demonstrate the way that a performer could practice this skill.⁷⁶ These practices should result in a naturalistic delivery and allow the performer to aspire to one of Renzi’s hallmarks: memorized dialogue that appears to be improvised and real rather than learned and artificial.

Ingegneri offers one of the clearest explanations of the ways that the voice communicates emotion, together with descriptive terms for its evaluation.⁷⁷ He observes that the spectator can describe the actor’s (or singer-actor’s) voice with regard to quantity (*quantità*), encompassing tessitura and volume, and quality (*qualità*), which can be described as “clear, hoarse, flexible, hard, and the like.”⁷⁸ Yet the performer must be able to vary both of these characteristics with regard to the material he or she is expressing. These parameters refer not to the fundamental qualities of the performer’s voice, but the constant management of vocal quality according to the dramatic content (i.e., the changing *affetti*). He uses evocative terms to describe the variants that are appropriate to several different circumstances, revealing an Aristotelian understanding of the relationship between situations and the emotions that arise from them: “In prosperity, the voice should be full, simple, and happy; in quarrels and disputes, raised; in fury, terrible, and breaking off, and harsh; when seeking to pacify other [characters], pleasing, and subdued; when making promises or consoling another, firm and smooth; in commiserating, feeble and faint; and in the grand affections, full and magnificent.”⁷⁹

⁷⁶ Anon., *Il Corago*, 97.

⁷⁷ Ingegneri, *Della poesia rappresentativa*, 76-77.

⁷⁸ Ingegneri, *Della poesia rappresentativa*, 76-77. Original text: “Nella voce adunque si considerano due cose; la quantità, cioè, ch’ella sia grave, acuta, grande, ò picciola; e la qualità, cioè, ch’ella sia chiara, roca, pieghevole, dura, e simili.”

⁷⁹ Ingegneri, *Della poesia rappresentativa*, 76-77. Original text: “[L]’una, e l’altra di queste due conditioni s’ha à variare conforme à i soggetti, che si esprimono; come à dire nelle prosperità la voce devrà esser piena, semplice, e lieta; nelle contese, e dispute, eretta; nell’ira, atroce, ed interrotta, ed aspera; nel sodisfare altrui, piacevole, e

One of the poems praising Renzi's vocal skill in *Le glorie della signora Anna Renzi* echoes Ingegneri's statements on the variety of vocal expression that was required of singers depending on the dramatic situation. In a rare instance of descriptive detail, this poem offers specifics that others, constrained by the demands of poetic form and convention, are unable to include. Remarkably, this poem references several vocal effects that would not be considered beautiful, but that are certainly effective in communicating affects:

Now you turn [your voice/sound] around, now you press it
With broken accents, and with twisting revolutions,
Now alternating imitative lines,
Now you rest, and breathe calmly,
Now you suspend the sound, and free it,
Now you pressurize it, now allow it to collapse, now restrain it,
Now with manner tremulous, and wandering,
Now still, now sounding.⁸⁰

This poem suggests that effective emotional expression sometimes required the actor to create sounds that prioritize realistic drama over stylized music in ways that we do not usually associate with Baroque opera today.

This freedom for the actor extends to the interpretation of music, which should always serve affective purposes: the *Corago* instructs that sometimes it is necessary for the singer-actor to use a rhetorical or dramatic pause, to sigh or breathe expressively, and to hold a given note for a longer or shorter time than musically indicated, and these expressive choices are "not to be

sommessa; nel promettere, e consolare, ferma, e soave; nella commiseratione, piegata, e flebile; e ne i grandi affetti, gonfia, e magnifica."

⁸⁰ "Alla signora Anna Renzi romana," in Strozzi, ed., *Le glorie della signora Anna Renzi romana*, 74-75. Original text:

Hor la volgi, hor la spingi
Con rotti accenti, e con ritorti giri,
Hor alternando fughe,
Hora riposi, e placidi respiri,
Hor la sospendi, e libri,
Hor la premi, hor la frani, hor la raffreni,
Hora con modi tremuli, e vaganti,
Hora fermi, hor sonanti.

constrained by any rule other than to freely follow the impetus of the affect, which is of great importance to good acting/recitation.”⁸¹ These accounts and instructions all emphasize variety in a way that coincides with the shorter, frequently shifting semantic units in Venetian opera. Even within an aria or a recitative, the text and music may require the singer to sing “now with tremulous, now slow, now rapid/Flight, and pausing, troubled, and then cheering once more” to move the affections of the audience as Renzi clearly did: “thus your song pierces our hearts, yet does no harm.”⁸²

Implications for Performance

Today’s performers and directors can benefit from this evidence drawn from opera creators and accounts of the original *prima donna* by carefully considering two concluding points. First, the fact that none of the instructional manuals or reception documents suggest that voice (and physical) acting was anything other than entirely natural, we must strive not to create extra, artificial historical space in acting technique between their performances and ours that does not exist. These contemporary accounts of Renzi’s Ottavia do not describe the performance as a stylized portrait of sorrow, but as an accurate representation of Ottavia’s sorrow in her real situation as if the audience had witnessed this moment of extreme, but real, emotion.

⁸¹ Anon., *Il Corago*, 90. Original text: “Terzo, perché dovendo l’attore fermarsi, sospirare a lungo come la natura gli detta e ritenere la nota medesima più e meno secondo l’affetto, non deve esser legato da regola altrui ma liberamente assecondare l’impeto dell’affetto, il che é di molta importanza per il recitar bene.”

⁸² G. B. V., “Per la signora Anna Renzi romana, Unica Cantatrice nel Teatro dell’Illustrissimo Signor Giovanni Grimani,” in Strozzi, ed., *Le glorie della signora Anna Renzi romana*, 30. Original text: “Hor con tremula, hor lenta, hor con veloce/Fugga, e pausa si turba, e rasserena/L’alma tua d’armonia tutta ripiena, Che se ben punge i cor, già pur non noce.” Wolfgang Osthoff suggests that G. B. V. could be Giacomo Badoaro, Veneziano, but Sartori reconsiders this identification and identifies a different author (G. B.) as Badoaro in Claudio Sartori, “La prima diva ella lirica italiana,” 436. In either case, the presence of a poetic tribute from Badoaro would establish another personal connection between Renzi and librettists (in this case, the librettist of *Il ritorno*).

Yet this insistence on naturalness in vocal expression cannot be allowed to erase historical distance. Even if the librettist designed the text for the author to deliver as realistically as possible, we cannot assume that the expressive speech of *Seicento* Venetians followed the same rhythmic patterns, word stress conventions, and pitch modulation norms as that of today's Italian speakers. Fortunately, as musicians, we have the advantage that the score offers. Monteverdi, Cavalli and their contemporaries painstakingly rendered all of these elements of expressive communication through their text setting. They did the same with regard to emotion, and in a remarkable staged performance, contemporary documents suggest that it was this near-perfect approximation of both the mechanics and spirit of natural speech that allowed an artist like Renzi to deliver interpretations that seemed "born in that very instant." Thus, in performance, we must engage with the text and its musical setting in a different way than we would study those for opera from other times and places by approaching them as genuine heightened speech (in most cases) or actual song (in the occasional cases of diegetic music) rather than the more abstract musical representation of a stylized emotion that later arias offer. This will permit us to understand and deliver through our portrayals the gradations of affective meaning and intensity that the score provides. Composers' stated goals indicate that due to their careful choices with regard to pitch levels, meters, and note durations, their settings reflect the best possible representations of *Seicento* affective speech; thus, we must interpret them today with careful attention to musical accuracy.

Second, it is vital to recognize the well-regulated variety of vocal expression that made a performer like Renzi successful. Today's opera professionals who are more familiar with much later works, or even those who specialize in the music of Handel or Mozart from the next century, may sometimes find themselves faced with a solo recitative monologue of several

pages' duration when performing Venetian operas. Although it is likely that not every phrase of such a scene is designed primarily to convey an affect, the passage almost certainly contains a variety of affects and intensities that accord with the character's unfolding thought process. To dismiss such a scene as static or dull would be to fail to recognize that in this repertoire, the character's situational focus—and thus, emotional state—can evolve very quickly and shift several times within a page of recitative. Using careful text study and the musical markers described in the preceding chapters, it is possible to identify the small semantic units that make up the scene and create a lifelike portrayal that accurately conveys the nuanced emotions in the scene.

CHAPTER XII

IL BUON GESTO AND THE *ACCOMPAGNAMENTO DELLE PAROLE*: COMMUNICATING EMOTION THROUGH PHYSICAL GESTURE

The emphasis on verisimilitude in *Seicento* Venetian opera provides a convenient point of departure for opera professionals who seek to approach this repertoire with an understanding of historical performance practice. The opera manuals, letters, and firsthand spectator accounts of the time that provided material for Chapter XI stipulated that audiences expected singer-actors on the Venetian stage to portray the lifelike emotions of real people, rather than obviously representational or stylized portraits of emotion. Librettists and composers shared this goal, and thus, a great deal of this naturalness of affective depiction resided in the text and music of this repertoire. Yet the same treatises, letters, and other contemporary sources that offered advice on voice acting also instructed singer-actors and the directors who prepared them for the stage in the art of gestural acting, which encompassed wide-ranging details such as posture, costuming, stage movement, facial expression, and the expressive use of the hands to communicate specific emotions.

Today, publications that instruct performers on these topics usually draw upon sources that reflect post-1660 Cartesian influence or were not necessarily available in early *Seicento* Venice.¹ The evidence they employ could apply to later repertoire of the *opera seria* tradition, but not (or to a lesser extent) to early Venetian opera, such as Franciscus Lang's *Dissertatio de actione scenica* or John Bulwer's *Chirologia*.² In light of the Aristotelian basis of emotional

¹ The most widely cited publications on stage practices include general information that is more appropriately applied to later repertoire than to Venetian opera. For example: Olga Termini, "The Role of Diction and Gesture in Italian Baroque Opera," *Performance Practice Review* 6 (1993), DOI: 10.5642/perfpr.199306.02.07 and Adam Kendon, *Gesture: Visible Action as Utterance* (Cambridge: Cambridge University Press, 2004).

² Franciscus Lang, *Dissertatio de actione scenica, cum figuris eandem explicantibus, et observationibus quibusdam de arte comica* (Munich: Maria Magdalena Riedlin, 1727) and John Bulwer, *Chirologia: Or, the Natural Language*

understanding in early Venetian opera, this chapter reveals how extant *Cinquecento* and *Seicento* documents on gesture could have influenced the impresarios, librettists, and performers of Venice in the 1640s and 1650s. These include the works of several authors whose treatises appeared in the previous chapter, particularly: the courtesy books of Baldassare Castiglione and Giovanni Della Casa; theater manuals including *Il corago* and Angelo Ingegneri's *Della poesia rappresentativa*; and accounts of performance such as *Le glorie della Signora Anna Renzi romana* and *Il cannocchiale per la finta pazzo*.³ Two additional publications focus on the language of gesture and the physical expression of emotion: Giovan Battista Della Porta's *Della fisionomia dell'uomo* (first published in Naples in 1610, but republished in Padua in 1622) and

of the Hand, and Chironomia: Or, the Art of Manual Rhetoric (London: Tho. Harper, 1644). Directors also sometimes refer performers to Baroque paintings in general or to the drawings of Charles Le Brun as examples of Baroque postures, gestures, and expressions, but many widely available examples of these are not contemporaneous with the repertoire in question. Francesca Gualandri's (otherwise excellent) publication on emotional expression in *Seicento* theater is another resource that requires careful interpretation: Francesca Gualandri, *Affetti, passioni, vizi e virtù. La retorica del gesto nel teatro del '600* (Milan: Peri, 2001). While many of Gualandri's primary sources are useful for understanding the gestural and visual representations of emotion in early-modern Italy in general, not all are entirely applicable to the specialized discussion here. For example, Giovanni Paolo Lomazzo's *Trattato dell'arte de la pittura* (Milan: Paolo Gottardo Pontio, 1584), Book II does include subchapters on the individual emotions and the workings of emotion. His descriptions of affective physicality, primarily of how emotions impact a person's posture and gestures, would be useful in attempting to approach a visual representation of late-*Cinquecento* stage movement, but his explanations of emotional workings do not coincide with those of (somewhat later) Venetian authors, such as the *Incogniti*. Andrea Perrucci's acting treatise from the end of the *Seicento* confirms the continuing usage of key vocabulary such as *l'arte rappresentativa* for the actor's art and refers back to *Il Galateo* on several points (thus reaffirming that work's continued cultural currency throughout the *Seicento*), but its content generally diverges philosophically from earlier Venetian treatises. Perrucci has no apparent connection to Venice, and his ideas reflect his familiarity with later traditions of *opera seria* that were likely influenced by Cartesian thought. Andrea Perrucci, *Dell'arte rappresentativa premeditata, ed all'improvviso* (Naples: Michele Luigi Mutio, 1699). Perrucci's instructions do not coincide with earlier accounts of Venetian opera performance in the 1640s and 1650s in which, for example, spectators refer to Renzi's portrayal of Ottavia's sorrow in *Incoronazione* not as picturesque or allusive, but as perfectly natural (see Chapter V.1, "The *Seicento* Singer as Actor.") Original text from Gualandri: "Sia il piangere che il ridere sono azioni che alterano la fisionomia; poich , come sappiamo, gli 'atti difforni' sono vietati ai personaggi gravi, queste azioni dovranno esser rese in scena in modo efficace, ma pi  allusivo che realistico."

³ Baldassare Castiglione, *The Courtier (Il cortegiano)*, trans. Thomas Hoby (New York: The National Alumni, 1907). Giovanni Della Casa, *Galateo*, ed. Gennaro Barbarisi (Venice: Marsilio, 1999). Anon., *Il Corago, o vero, Alcune osservazioni per metter bene in scena le composizioni drammatiche*, ed. Paolo Fabbri and Angelo Pompilio (Florence: L. S. Olschki, 1983). Angelo Ingegneri, *Della poesia rappresentativa & del modo di rappresentare le favole sceniche* (Ferrara, Vittorio Baldini, 1598). Giulio Strozzi, ed., *Le glorie della signora Anna Renzi romana* (Venice: 1644). Maiolino Bisaccioni, *Il cannocchiale per la finta pazzo* (Venice: Giovanni Battista Surian, 1641).

Giovanni Bonifacio's *L'arte de' cenni* (published near Venice in 1616).⁴ Additional commentary derives from Francesca Gualandri's manual on *Seicento* stage practice, *Affetti, passioni, vizi e virtù: La retorica del gesto nel teatro del '600*, which addresses the ideas of Della Porta and Bonifacio and includes many relevant and insightful observations, but also occasionally betrays a Cartesian approach in drawing conclusions from these historical documents.⁵

In producing these operas today, singer-actors who are more familiar with later *opera seria* repertoire—if they have any specialized experience at all in interpreting operas composed before 1750—often fall into the use of stylized hand and arm gestures that come from acting treatises and visual art contemporary with George Frideric Handel's works. In fact, Gualandri draws evidence on stage movement from Andrea Perrucci's 1699 acting manual *Dell'arte rappresentativa premeditata, ed all'improvviso*, which recommends a limited range of motion: the hands should never be raised higher than the eyes, nor lowered below the chest, and the arm should never move so far across the midline of the body as to cross the vertical line of the other arm.⁶ Such strict limitations would certainly restrict the actor's available repertory of stylized

⁴ Giovan Battista Della Porta, *Della fisionomia dell'uomo* (Naples: Vitale, 1610) and (Padua: Pietro Paolo Tozzi, 1622). Modern edition: ed. Mario Cicognani (Milan: Longanesi, 1971). Giovanni Bonifacio, *L'Arte de' Cenni* (Vicenza: Francesco Grossi, 1616).

⁵ To cite one example of problematic conflation of the earlier Venetian and later *opera seria* operatic traditions, Gualandri includes some general suggestions that actually should apply only to post-1660 *opera seria*, including that "serious characters should refrain from using facial expressions in weeping or laughing that contort their features in indecorous ways, and thus they specifically should render these actions onstage in ways that are more allusive [i.e., stylized] than realistic." She then suggests Caravaggio's painting *Morte della Vergine* as an appropriate example of such an allusive facial expression in Francesca Gualandri, *Affetti, passioni, vizi e virtù: La retorica del gesto nel teatro del '600* (Milan: Peri, 2001), 130. This type of connection between visual sources and treatises merits caution, as this painting dates from 1604, but Gualandri's evidence that serious characters should restrain their facial expression of emotions for reasons of decorum comes from a relatively late source that is more appropriate for interpreting physicality in the *opera seria* tradition: Andrea Perrucci, *Dell'arte rappresentativa premeditata, ed all'improvviso* (Naples: Michele Luigi Mutio, 1699), 132-33.

⁶ Andrea Perrucci, *Dell'arte rappresentativa premeditata, ed all'improvviso* (Naples: Michele Luigi Mutio, 1699), 122, cited in Francesca Gualandri, *Affetti, passioni, vizi e virtù: La retorica del gesto nel teatro del '600* (Milan: Peri, 2001), 167. Original text: "I maestri vietano di alzare la mano al di sopra degli occhi e di abbassarla sotto il petto: tanto difettoso è ritenuto farla scendere dall'altezza della testa o abbassarla sino al ventre. Lo spostamento verso sinistra è tollerato al di qua della spalla, oltre non è elegante."

poses and movements, but no such stipulations appear in earlier manuals from the years included in this study, and there is no reason to suggest that actors trained in the *Commedia dell'arte* (as some Venetian singers were) would have been limited in their gestural space.⁷ To provide a point of departure for directors and performers, the final section of this chapter includes some practical suggestions for physical acting in this repertoire, including specific gestural ideas for individual emotions drawn from the treatises listed above.

The Physicality of Emotion in *Seicento* Thought

The extant works of *Seicento* authors demonstrate that physical postures and movements played important roles in the communication—and the concealment—of emotions. In fact, they believed that physical movement could express feelings as clearly as words. In the *Cannocchiale aristotelico*, Emmanuele Tesauro cites Aristotle's *Ethics* 4 when he states that the language of gestures “is like that of written words, but interpreted immediately through the Soul.”⁸ He then more explicitly equates gestures with words, noting that in their expressive movements, the parts of the body are not acting as intermediaries, but directly transmitting our inner emotions. In this way, they speak for themselves as effectively as our words could speak:

Thus we can say that Words are Gestures without movement, and Gestures are Words without sound. The eyes speak for the eyes, and they have sometimes laughter, sometimes tears for their words; the brows speak by arching and relaxing; the mouth speaks, now sneering, now sighing; the entire head speaks, affirming or negating [i.e., nodding or shaking the head today]; the feet speak, now dancing with joy, now stamping the floor in pique; the arms speak, now outreached in supplication, now raised stiffly. The

⁷ Eleanor Selfridge-Field, *Song and Season: Science, Culture, and Theatrical Time in Early Modern Venice* (Stanford, California: Stanford University Press, 2007), 209. Selfridge-Field cites recent publications by Paologiovanni Maione and Francesco Corticelli for further information on this topic.

⁸ Emmanuele Tesauro, *Il cannocchiale aristotelico* (Turin: Gio. Sinibaldo, 1654), 21-22. Original text: “Ma ne meno ingegnose talvolta, ne men faconde son le mutole ARGUTIE de' CEMNI; i quali dal nostro Autore non son chiamati immagini delle voci esteriori, come gli scritti Caratteri; ma interpreti immediati dell'Anima.” Here Tesauro cites Aristotle, *Ethics*, 4.c8: “Omnes nutus sunt animarum indices: ut enim ex forporibus, actionum; ita ex moribus, animorum argumentum indiciumque conficimus.”

hands speak all that which language knows how to communicate, or art can achieve; all of the fingers are letters of the alphabet, all the body is a page always open to receive new writing, or be erased. In sum, it is a marvel that the soul can keep any thought secret, when every part of the body is a spy.⁹

Thus, gestures can complement our spoken words by offering them in another (mute) form, but they can also speak for us entirely by themselves, even without our knowledge or intention.

Physical language is not limited to conscious gestures, but also extends also to one's bearing and physical manner. In everyday life, people evaluate one another's position and personality through these visual cues, and the opera audience likewise interprets the character's identity through the actor's physicality.¹⁰ *Il corago's* chapter on acting techniques (*Del modo di recitare semplice*) explains, in a characteristically Aristotelian way, that one must consider each character's personality, status, age, and other individual traits when determining what physical bearing and movement is appropriate in the given situation.¹¹ For him, it is extremely important that the singer-actor "know how to convey and accompany the recitation with gestures, which will make a much greater impression upon the souls of the listeners and move them much more easily to experience feelings of anger, hate, passion, happiness, and the like than when the recitation is merely spoken without such gestures."¹² These appropriate gestures vary for

⁹ Tesaurò, *Il cannocchiale aristotelico*, 21-22. Original text: "Talche possiam dire che le Parole son Cenni senza movimento; e i Cenni son Parole senza rumore. Parlano gli occhi con gli occhi; ed hanno hora il riso, ed hora il pianto per parole: Parlano le ciglia coll'inarcarsi e spiegarsi: parla la bocca, hor sogghignando, hor sospirando: parla tutto il capo, affermando ò negando; parlano i piedi, hor tripudiando di gioia, hor battendo il suolo di stizza: parlano le braccia, hor supplici e stese, hor inalzate, e sestanti: parlano le mani, tutto ciò, che la lingua sà dire, e l'arte sà fare: tutte le dita sono alfabeti: tutto il corpo è una pagina sempre apparecchiata a ricever nuovi caratteri, e cancellarli. In somma egli è maraviglia come l'anima tenga nascoso alcun pensiero; havendo d'intorno tante spie quante membra."

¹⁰ Tesaurò, *Il cannocchiale aristotelico*, 21-22. Original text: "Peroche sicome dal vedere un'Huomo, argomentiamo ciò ch'egli vaglia: così dal vederlo muovere argomentiamo ciò ch'egli voglia."

¹¹ Anon., *Il Corago, o vero, Alcune osservazioni per metter bene in scena le composizioni drammatiche*, ed. Paolo Fabbri and Angelo Pompilio (Florence: L. S. Olschki, 1983), 93.

¹² Anon., *Il Corago*, 93. Original text: "È il modo del recitare di molta importanza poi che una cosa detta da uno che sappia ben porgerla et accompagnarla con gesto farà molto maggiore impressione nelli animi delli ascoltanti e moverà in essi più facilmente gli affetti d'ira, d'odio, di passione, d'allegrezza e simile che non farà quando da uno senza gesto o mutazione di voce fusse semplicemente narrata."

different individuals based on their status and state of being, as when a serious plot includes a variety of characters such as kings, heroes, young lovers, servants, and shepherds. Yet the *corago* must be careful that any action taken on stage (movement of the body is mentioned here, including laughter, crying, and becoming enraged) be carried out to a degree and in a manner appropriate to the individual.¹³ Should one character need to pretend to be another (such as a servant impersonating a master), these personal mannerisms become particularly important.¹⁴

Yet *Seicento* authors' views on the physicality of emotion are less straightforward than these practical handbooks for opera production suggest, and a more nuanced understanding of the relationship between movement and affect is possible. In their publications, for example, the *Incogniti* simultaneously name physical acts that inspire love and warn that love based on visible, external signs cannot be trusted.¹⁵ There exists a conceptual tension between the frankness of the language of gesture that Tesauro describes above and the deceitful qualities that other *Seicento* authors sometimes ascribe to physical manifestations of emotion, and this tension sometimes comes into play in the actor's preparation and performance—particularly when one character seeks to deceive another.

The relationship between physical displays of emotion and deceit is a central concern in Torquato Accetto's *Della dissimulazione onesta*, which offers two contrasting scenarios.¹⁶ In the first, a character is attempting to hide her feelings of love, but the physical manifestation of her

¹³ Anon., *Il Corago*, 94.

¹⁴ Anon., *Il Corago*, 94.

¹⁵ Giovanni Francesco Loredano, *Bizzarie accademiche* (Cremona: Belpiere, 1676), 324. See also Ellen Rosand, "The Voice of Barbara Strozzi," in *Women Making Music: The Western Art Tradition, 1150-1950*, ed. Jane Bowers and Judith Tick (Urbana: University of Illinois Press, 1986), 278-80.

¹⁶ Torquato Accetto, *Della dissimulazione onesta*, ed. Salvatore Silvano Nigro (Turin: Einaudi, 1997), E-book edition.

internal affect betrays her true feelings. Accetto refers to Torquato Tasso's depiction of the character Erminia, who wishes for her feelings of love to remain secret:

Seeing in me the signs of a disordered mind,
"Erminia," you said to me, "you burn with love."
I denied this, but then my ardent sigh
was the true witness of my heart;
And instead of my tongue, it was my glance
that expressed the fire that consumes me completely.¹⁷

Here, Erminia's sigh and burning glance spoke the truth for themselves and exposed her genuine affective state, even while her words denied it. Her failure to control the physical manifestations of her emotion betrayed her. It requires great strength to conceal such physical evidence of feeling, as a contrasting example from *Della dissimulazione onesta* shows.¹⁸ When the hero Ulisse returned home after his long absence, the strength of his feelings for his wife Penelope could easily have brought about his immediate discovery and led to danger before he had reclaimed his rule. Summoning all his inner strength, he "made his eyes hard as iron" and did not permit himself to shed tears until the appropriate time.¹⁹ Thus, it is possible but extremely difficult to contain physical signs of emotion, and a character's success or failure in a plot situation could depend on this skill.

¹⁷ Accetto, *Della dissimulazione onesta*, 38-39. Original text:

"Male amor si nasconde.
A te sovente desiosa i' chiedea del mio signore.
Vedendo i segni tu d'inferma mente:
- Erminia – mi dicesti – ardi d'amore. –
Io te 'l negai, ma un mio sospiro ardente
fu più verace testimonio del core;
e 'n vece forse della lingua, il guardo
manifestava il foco onde tutt' ardo."

¹⁸ Accetto, *Della dissimulazione onesta*, 25-26.

¹⁹ Accetto, *Della dissimulazione onesta*, 25-26.

Relationships to Pre-Existing Stage Traditions

Commentators such as Nino Pirotta and Claude V. Palisca have re-evaluated the extent to which early opera creators such as the members of the *Camerata Bardi* sought to emulate the theatrical traditions of the ancient Greeks in the late *Cinquecento* development of the *stile recitativo*. Yet the comparison between opera and ancient theater remained relevant for *Seicento* authors.²⁰ Relationships with other acting traditions, including spoken drama and the *Commedia dell'arte*, are also important topics in extant *Seicento* commentary. Treatises by Giovanni Battista Doni and Angelo Ingegneri as well as *Il corago*, all of which are considered below, include lengthy comments on how the staging practices of their time do and do not match ancient traditions, and then proceed to analyze and defend these choices.²¹ Their observations are part of the larger *Seicento* concern with comparing the new genre of opera with pre-existing Classical standards for literature, poetry, and drama in which librettists took part, as their concern with the Aristotelian Unities and refined literary *concetti* showed in Chapter IV.

Early in *Della poesia rappresentativa*, Ingegneri includes several short chapters on the theoretical choices that form the foundation of his later commentary.²² In one chapter relevant to stagecraft, he addresses the choice not to use masks, as the Greeks did, and his reasoning illustrates how *Seicento* theatrical choices prioritize verisimilitude and clear affective expression over almost any other concerns. After careful consideration, Ingegneri decides that masks are not

²⁰ These authors address the role of Greek traditions in the development in opera in publications such as Claude V. Palisca, "The 'Camerata Fiorentina': A Reappraisal," *Studi musicali* I (1972): 203-36 and Nino Pirotta, "Early Opera and Aria," in *New Looks at Italian Opera: Essays in Honor of Donald J. Grout*, ed. William W. Austin (Ithaca, NY: Cornell University Press, 1968), 39-107.

²¹ Angelo Ingegneri, *Della poesia rappresentativa & del modo di rappresentare le favole sceniche* (Ferrara, Vittorio Baldini, 1598); Giovanni Battista Doni, "Trattato della musica scenica," 2nd vol. of *Lyra Barberina* (Rome, 1640); Anon., *Il Corago, o vero, Alcune osservazioni per metter bene in scena le composizioni drammatiche*, ed. Paolo Fabbri and Angelo Pompilio (Florence: L. S. Olschki, 1983).

²² Ingegneri, *Della poesia rappresentativa*.

desirable in stage productions, even in cases when the age or gender of the performer does not match that of the character.²³ Instead, stage effects and acting must be used to address these obstacles to verisimilitude: “Truly, I would not consider it praiseworthy in our times to match the Greeks in the use of masks, for they turn the actors into talking statues and obscure the movements of the face that the variation of the affections should cause.”²⁴ Ingegneri also fears that masks would impede clear enunciation, which is essential to the audience’s experiencing the dramatic and emotional content of the performance; straining their ears to understand the text would impede verisimilitude by reminding them that they are watching a performer rather than the character.²⁵

The close relationship between stage acting in spoken drama and the physical craft required in sung theater is another frequent topic in acting treatises. According to the *Corago*, the physical acting style for opera should match that for contemporaneous acting practices for spoken theater in every particular: “the musician must accompany singing with gestures according to the variety of emotions (*varietà degli affetti*) just as does the spoken actor.”²⁶ Indeed, if the singer-actor is not already a near-perfect thespian, it will be impossible for him or her to communicate emotion well through singing, considering that the expectations for acting

²³ Ingegneri, *Della poesia rappresentativa*, 71.

²⁴ Ingegneri, *Della poesia rappresentativa*, 71. Original text: “De i quai Greci veramente io non lodo punto à questi nostri tempi l'uso in materia delle dette mascare; perche elle, rendendo gl'histrioni nella ciera quasi statue parlanti, non lasciano, ch'altri scorga le mutationi de i volti, cagionate dalle variationi de gli affetti [...] Però quando il recitante fosse per l'età disimile dal personaggio, che s'intendesse di'imitare, rimarrei contento di dargli barba, e chioma del pelo convenevole, nel rimanente lasciandolo coll'aspetto donatogli dalla Natura.”

²⁵ Ingegneri, *Della poesia rappresentativa*, 71. Original text: “oltra che le medesime impediscono bebe spesso la pronuntia, parte anch'ella di non minor momento, sì come di amendue si dirà piu di sotto.” Ingegneri also addresses the problem posed by an omnipresent chorus or grouping of characters onstage when they are not singing. Regardless of what ancient traditions may have been, he instructs that any characters who are not immediately involved in the action should not be visible to the audience (pp. 43-45).

²⁶ Anon., *Il Corago*, 92.

quality do not change with the additional challenge of musical performance.²⁷ This is part of a larger correlation between the acting style for spoken theater and the *stile recitativo*, which has already been considered in Chapter XI in a vocal context. It also has implications for physical acting as evidence that the presence of music does not substantially alter the character's movements.²⁸ As today's directors caution singers, there are relatively few cases (in opera in general) in which musical features suggest that the actor's movements should be synchronized with the music, and this topic receives separate consideration below. Synchronization produces an effect that is balletic or unnaturally graceful, and like today's audiences, it is likely that *Seicento* viewers would find synchronized movements too unnaturally regular or oddly paced, and therefore distracting.²⁹ Andrew Lawrence-King's work concerning the changing role of the *tactus* (visual manifestation of the beat through physical movement similar to conducting) in *Seicento* performance informs this discussion in the subchapter "On Synchronization."³⁰

Two further relationships with pre-existing acting traditions contemporaneous to Venetian opera also provide sources of information on physical acting: the *Commedia dell'arte*

²⁷ Anon., *Il Corago*, 82. Original text: "Gran giovamento per lo stile recitativo arreca, anzi può parere ad alcuno quasi necessario, l'esser perfetto recitante e pieno di vivacità perchè non essendo altro questa musica recitativa che una imitazione modulata del comun recitare, quanto più si sa il prototipo o quello che si ha da imitare, tanto più si può al vivo rappresentare: anzi senza sapere quello come si può questo conseguire?"

²⁸ Anon., *Il Corago*, 90. Original text: "Due sorti di avvertimenti convengono a chi recita cantando azioni drammatiche, alcuni che sono generali e comuni a tutti i recitanti anche pienamente secondo il nostrale modo di ragionare, et questi si devono prendere da quello che diremo più a basso del recitare in scena; altri supponendo i comuni termini del buon istrione sono proprii de' cantanti in stile recitativo."

²⁹ Mary Ann Smart addresses the role that synchronization of music and movement plays in French melodrama and select examples drawn from other later operatic repertoire, including works by Richard Wagner, Daniel-François-Esprit Auber, Vincenzo Bellini, Giacomo Meyerbeer, and Giuseppe Verdi in *Mimomania: Music and Gesture in Nineteenth-Century Opera* (Berkeley: University of California Press, 2004). Her approach to determining the ways that musical elements can suggest gestural synchronization in different repertoires and *milieux* informed the study undertaken for this chapter.

³⁰ Lawrence-King explains and demonstrates the practice of beating *tactus* on his website in the post "*Modus agendi*, or How to Act: Preliminary Exercises for Baroque Gesture," 2015, <https://andrewlawrenceking.com/2015/12/12/modus-agendi-or-how-to-act-preliminary-exercises-for-baroque-gesture/>.

and the Roman training ground for performers. These are briefly discussed here to establish the relevance of some evidence below for physical manifestations of emotion, which would apply equally to opera in Venice and to these forms of acting. The *Commedia* in particular offers insight into the type of physical acting required for early opera.³¹ The crossover of actors between opera and the *Commedia dell'arte* and other professional stage traditions, at least in supernumerary roles, further confirms that acting in opera cannot have been very different from spoken acting.³² *Commedia* actors (known as *zanni* if they specialize in stock comic roles) would have gained extra income by participating in operas as supernumeraries, dancers, or fighters.³³ These small, chorus-type roles may also have called for singing, a skill these actors already used in *Commedia* performances; they also certainly had the skills that were needed to perform comic comprimario roles in opera. Eleanor Selfridge-Field's observations in *Song and Season* further strengthen the bonds between *commedia* actors and operatic performers:

Early opera owed other debts to the *commedia*. It was given by troupes. Good acting was probably more valued than good singing. From the time of Monteverdi (1567-1643) in Mantua through that of Legrenzi (1626-1690) in Venice, some of the most noted *virtuose* were trained as comediennes. The substitution of Virginia Andreini of the Fedeli troupe for the recently deceased Caterinuccia Martinelli in Monteverdi's celebrated *Lamento d'Arianna* (given to celebrate the wedding of Francesco Gonzaga to Margherita of Savoy in Mantua in 1608) is a noted example. It was still the case into the 1670s that a few of the singers who appeared in Venice were known elsewhere (e.g. in Rome or Naples) as stage actors and actresses.³⁴

³¹ The relationship between the two traditions may be closer than has previously been stated, as Emily Wilbourne affirms. In fact, Vincenzo Galilei recommended that composers of the *stile recitativo* consider *Commedia* actors' vocal acting in their development of an appropriately naturalistic and expressive musical style. Emily Wilbourne excerpts and comments on a passage from Galilei's 1581 instructions to composers in Emily Wilbourne, *Seventeenth-Century Opera and the Sound of the Commedia dell'Arte* (Chicago: University of Chicago Press, 2016), 1.

³² Eleanor Selfridge-Field, *Song and Season: Science, Culture, and Theatrical Time in Early Modern Venice* (Stanford, California: Stanford University Press, 2007), 91.

³³ Eleanor Selfridge-Field, *Song and Season: Science, Culture, and Theatrical Time in Early Modern Venice* (Stanford, California: Stanford University Press, 2007), 91.

³⁴ Selfridge-Field, *Song and Season*, 209. Selfridge-Field cites recent publications by Paologiovanni Maione and Francesco Corticelli for further information on this topic.

The serious (or semi-serious) roles in the *Commedia* such as young lovers, heroes, pastoral figures, and deities, particularly in *commedie pastorali* and *tragedie*, often receive less attention in scholarship than the slapstick antics (*lazzi*) of comic characters; yet their presence also strengthens the relationship between *Commedia* acting and the acting of related characters in opera.³⁵

Lastly, the connection between expert singer-actors and Rome appears in more than one commentary on *Seicento* stage practice, particularly because Anna Renzi herself came to Venice from Rome and likely received her training there (see Chapter XI).³⁶ The preface from Filippo Vitali's 1620 opera *Aretusa* (libretto by Ottaviano Corsini) offers further evidence when Vitali praises Roman singers as extremely naturalistic actors and specifically mentions the role of their physical gestures in acting.³⁷ After praising the instrumentalists for their skills, he addresses the singers thus (and notably refers to them as actors):

As for the actors themselves, you will be able to imagine them if you will consider that in no part of the world more than in Rome is it fashionable to present the most eminent of singers. These give to the words and concepts [that they sing] the liveliest spirit (*vivissimi spirito*) with their gestures (*gesti*): all of their movements were pleasing, necessary, and natural (*naturali*), and you would have recognized from their facial expressions that they truly felt in their hearts the emotions that their words expressed.³⁸

³⁵ Wilbourne, *Seventeenth-Century Opera and the Sound of the Commedia dell'Arte*, 3-4.

³⁶ Beth Glixon, "La sirena antica dell'Adriatico: Caterina Porri, a Seventeenth-Century Roman Prima Donna on the Stages of Venice, Bologna, and Pavia," in *Musical Voices of Early Modern Women: Many-Headed Melodies*, ed. Thomasin Lamay (Burlington, VT: Ashgate, 2005), 212-13. In *Le glorie*, Renzi is prominently named as Roman both in the title and in the frame of her portrait by Jacobus Pecinus: Giulio Strozzi, ed., *Le glorie della signora Anna Renzi romana* (Venice: 1644).

³⁷ Vitali's letter appears in Ottaviano Corsini, *L'Aretusa*, ed. Dario Zanotti, in *Libretti d'opera*, (2015), 5-6, <http://www.librettidopera.it/zpdf/aretusa.pdf>.

³⁸ Ottaviano Corsini, *L'Aretusa*, ed. Dario Zanotti, in *Libretti d'opera*, (2015), 5-6, <http://www.librettidopera.it/zpdf/aretusa.pdf>. This section is also transcribed in Angelo Solerti, *Le origini del melodramma* (Turin: Fratelli Bocca, 1903), 94-95 and cited in Francesca Gualandri, *Affetti, passioni, vizi e virtù. La retorica del gesto nel teatro del '600* (Milan: Peri, 2001), 152. Original text: "Gli istrioni quali siano stati, sarà facile immaginare, se considererai che in niuna parte del mondo più che in Roma è maggior comodità di aver eminentissimi cantori. Essi davano alle parole ed al concetto coi gesti vivissimi spirito: tutti i loro movimenti erano graziosi, necessari e naturali e avresti nei lor volti conosciuto ch'essi sentivano veramente nel cuore quelle passioni che con la bocca spiegavano."

Accounts like this one confirm that actors in *Seicento* Italian lands, and particularly those who received their training in Rome, were outstanding actors who conveyed emotion through their physical acting with remarkable skill. Thus, the descriptions of Renzi's training that appear in Chapter X have continued relevance in the examination of physical acting practices for other singers, many of whom were Roman-trained.

Physical Acting and Gesture in *Seicento* Treatises

Writing in Rome in 1639, viol player André Maugars praised Italian singers' naturalistic acting universally, specifying the rapport between music, text, and movement in their performances: "they are almost all actors by nature... [and] they are incomparable in music for the stage, not only for their singing but also for the expression of the words, the postures, and the gestures of the characters they play naturally and very well."³⁹ Yet considering the amount of space that Angelo Ingegneri and the author of *Il corago* devote to explaining the art of visual stagecraft, it is unlikely that all of the singer-actors on the stages of Italy were truly "actors by nature," and part of the impresario's duty was leading them to achieve naturalistic movement that would portray emotion effectively.⁴⁰ Their advice to the impresario is considered here, beginning with the most general topics and those relevant to the earliest stages of the production process, and then progressing to the most specific instructions on gesture, which are divided by emotion.

³⁹ Maugars, "Response faite à un curieux sur Le Sentiment de la Musique d'Italie, écrite a Rome le premier Octobre 1639" (Paris, 1640). This document is cited in Olga Termini, "The Role of Diction and Gesture in Italian Baroque Opera." *Performance Practice Review* 6 (1993), DOI: 10.5642/perfpr.199306.02.07: 150.

⁴⁰ Both of these sources devote extensive sections of text and entire chapters to the topics of staging, stage movement, and gesture, and these form the basis for much of the discussion in this chapter. Anon., *Il Corago, o vero, Alcune osservazioni per metter bene in scena le composizioni drammatiche*, ed. Paolo Fabbri and Angelo Pompilio (Florence: L. S. Olschki, 1983). Angelo Ingegneri, *Della poesia rappresentativa & del modo di rappresentare le favole sceniche* (Ferrara, Vittorio Baldini, 1598).

In *Della poesia rappresentativa*, Ingegneri is deeply concerned with the visible elements of acting and stagecraft and recommends that the impresario consider them carefully from the earliest stages of preparation for a production.⁴¹ Even before the librettist begins preparing a libretto, Ingegneri warns that it will be important to know how the set will manipulate the size, shape, and partitioning of the theatrical space, because this knowledge will enable him to maintain verisimilitude and ensure the most prominent placement for the best actors:

It is best then if the Poet, to whom it falls to create a Dramatic work, first should be able to imagine before his eyes the Scene, divided up into different buildings, spaces, streets, the proscenia, and every thing that he will need to imitate there. He must fix this in his mind carefully, so that no character may be made to enter without it being clear whence he came, and no one must be placed so that his gestures are hidden by scenery, or so that words cannot be heard, and the speaker seen. He can also thus mitigate, with the help of a good staging director and music director, the negative effects of the gestures and voices of those [actors] whose skills are not naturally strong.⁴²

Considering the relatively small sizes of the stages in Venetian theaters and the extreme visual spectacle of sets such as Giacomo Torelli's for the Teatro Novissimo, the appropriate disposition of space into locations within the plot would indeed be an important practical concern, but for Ingegneri, even the individual performers' skills are factors in these decisions.⁴³

The selection of actors is the next important step for a visually successful performance.

As the *Corago* observes, the best performances rely on the skills of outstanding speaking actors

⁴¹ Ingegneri, *Della poesia rappresentativa*, 42.

⁴² Ingegneri, *Della poesia rappresentativa*, 42. Original text: "Converrebbe a dunque, che il Poeta, il qual si dà a fare alcuna opera Dramatica, primieramente si figurasse dinnanti à gli occhi la Scena, divisandone fra di sè gli edifici, le prospettive, le strade, il proscenio, ed ogn'altra cosa opportuna per l'avvenimento di quel caso, ch'ei si prende ad imitare; e ne facesse nella sua mente propria una cotal pratica, che non uscisse personaggio, che non gli sembrasse vedere ond'ei si venisse, nè si facesse su'l detto proscenio gesto, nè vi si dicesse parola, ch'egli in certo modo no'l vedesse, e non la udisse, mutando, e migliorando, à guisa di buon Chorago, e di perfetto Maestro, quegli atti, e quelle voci, che allui non paressero bene a proposito."

⁴³ William Holmes, "Orontea: A Study of Change and Development in the Libretto and the Music of Mid-Seventeenth Century Italian Opera" (PhD diss., Columbia University, 1968), 68 gives a description of the size in feet of the stage at SS. Gio e Paolo from the original architectural plans. Also, information and documentation related to Torelli's sets for Venetian operas is available in Bjström, Per. *Giacomo Torelli and Baroque Stage Design*. Stockholm: Almqvist & Wiksell, 1961.

who also happen to be strong singers, but it is not always possible to fill a cast with the rare performers who excel in both skills.⁴⁴ The author apparently considers it easier to teach good singers to move acceptably than *vice versa*, considering that instead of offering advice on improving actors' singing, he advises that the impresario cast weaker physical actors only in roles that feature machines and special effects (such as gods that descend in clouds or magic chariots) so they are surrounded by something visually interesting that will make their lack of expressive movement less obvious.⁴⁵ He makes no similar suggestions to mitigate mediocre singers' detractions from the performance, but in context, it seems that this is not because hiring poor singers would be unacceptable; rather, it is because the quality of the singing is of less importance to him than the acting quality.

In determining which gestures are appropriate within the context of an opera's plot, the authors of the seventeenth-century treatises listed above indicated that gestures must be appropriate both to the situation and the character, as well as communicating the correct affect. The relationship between the opera's musical/textual content and gesture is paramount in performing, just as the relationship between text and music is paramount in composing.⁴⁶ Yet reconstructing the *Seicento* idea of naturalness in expressive gesture is challenging. The writings

⁴⁴ Anon., *Il Corago*, 91. Original text: "Sopra tutto per esser buon recitante cantando bisognerebbe esser anche buono recitante parlando, onde aviamo veduto che alcuni che hanno avuto particolar grazia in recitare hanno fatto meraviglie quando insieme hanno saputo cantare. Intorno a che alcuni muovono questione se si deva eleggere un musico non cattivo che sia perfetto recitante o pure un musico eccellente ma di poco o nessun talento di recitare, nel che si è toccato con mano che sì come ad alcuni pochi molto intendenti di musica sono più piaciuti l'eccellenti cantori quantunque freddi nel recitamento, così al co[mun]e del teatro sodisfazione maggiore hanno dato i perfetti istrioni con mediocre voce e perizia musicale."

⁴⁵ Anon., *Il Corago*, 91-92.

⁴⁶ *Il corago* observes that different affects are first distinguished by the words they use, and they subsequently require distinctly different gestures to accompany them. It is not remarkable that the author does not mention differentiation in music here; this chapter treats acting in general rather than singing-acting and music is not under discussion. The end of the previous chapter specifically indicated that the following information for general stagecraft would apply equally to singer-actors: Anon., *Il Corago*, 92.

considered below offer some of the most detailed extant descriptions of appropriate affective movement, together with evidence suggesting that movement should almost never be choreographed to match the musical *tactus* (except in actual dances), but rather freely paced.

Both behavior manuals and theater treatises give basic definitions of gesture that describe its relationship to speech, and these discussions routinely state that naturalness in movement is essential. In *Il cortegiano*, Castiglione's account of the proper style of address for courtiers names the parts of the body that work together with speech to contribute to affective communication.⁴⁷ For him, appropriate courtly speech is:

well framed with a prompt pronunciation and with fit manners and gestures—which, to my mind, consist in certain motions of all the body, not affected nor forced, but tempered with a mannerly countenance and with a moving of the eyes that may give a grace and accord with the words, and, as much as he can, signify also with gestures the intent and affection of the speaker.⁴⁸

Ingegneri's definition is similar, and likewise emphasizes the partnership between gesture and affective speech, but condemns unnatural "affectation" much more strongly than Castiglione:

Gesture consists of the opportune movements of the body and of its parts, and particularly the hands, and even more the face, and above all, the eyes. The appropriateness of [their movement] is determined by the qualities of the words and phrases, and also the purpose of the speech, such as teaching, moving (emotionally), responding, and the like. And one should note that affectation is in all things bad, but in this case it is worst, and truly deplorable. The facial expression always accompanies the gesture...⁴⁹

⁴⁷ Baldassare Castiglione, *The Courtier (Il cortegiano)*, trans. Thomas Hoby, 52.

⁴⁸ Castiglione, *The Courtier (Il cortegiano)*, 52

⁴⁹ Ingegneri, *Della poesia*, 77. Original text: Il gesto consiste ne i movimenti opportuni del corpo, e delle parti sue, e spetialmente delle mani, e molto piu del volto, e soprattutto de gli occhi. L'opportunità di esso si regge dalla qualità delle parole, e delle sentenze, ed anco dell'ufficio, che si tratta, come insegnare, commovere, riprendere, e simili. Et è da avvertire, che l'affettatione, la quale in tutte le cose è cattiva in questa è pessima, e sommamente vitiosa. L'aspetto accompagna sempre il gesto, se non quando da noi si dannna, ovvero si remove alcuna cosa, ed anco tal volta quando si concede: che pure, mentre altri acconsente, rivolge in contraria parte la faccia, quasi voglia inserire, Dio guardi, ch'io giamai negassi così fatta dimanda.

Ingegneri further states that just as actors must pronounce text neatly and clearly, their movements must be lifelike (*verosimili*) and charged with affect (*affettuosi*), because failing either of these, it will be impossible for the actor to convey affective content.⁵⁰

Il corago's coverage of the same topic offers the most practical and specific advice for directors and singers.⁵¹ The author recommends that singer-actors keep relatively still while vocalizing as a general rule, because excessive physical activity will diminish the quality of the vocal sound; yet there are moments when the singer is compelled to move while singing specifically because of the emotion:

If in acting it is better to avoid speaking while walking about, especially while walking quickly, this is even more to be avoided in singing, which suffers noticeable alteration of sound and weakens with movement. One cannot deny, however, that at times it is necessary to move about while singing when the emotion (*affetto*) and the music are designed specifically to suggest motion, as in fighting, flight, and other actions, for the difference in vocal quality that this causes will deliver precisely the [affective] quality that is required.⁵²

Thus, the author understood that acting would sometimes take precedence over vocal production and that this was desirable to serve the drama in such moments. In fact, if the music is designed in a way that will permit such motion, the affect is actually better represented if the singing suffers from the actor's motion.

⁵⁰ Ingegneri, *Della poesia*, 77-78. Original text: "Dalla voce regolata, e dal buon gesto nasce necessariamente il decoro, il quale è la perfettione d'ogni ben rappresentata favola. Et questo piu agevolmente s'intende di ciò, ch'ei si possa esplicare; e meglio si separa dall'attione colla mente, che coll'effetto. Ma quello, ch'è chiaro ad ognuno, si è, Ch'il decoro ha tanta forza, che dove egli è, fà piacere altrui mirabilmente le cose, sino à quelle, che sono di lor natura brutte, e schifevoli; e dov'ei manca, è cagione, che le piu belle, ed honorate riescano dispiacevoli, ed ingrate. Et conchiudendo questa parte dell'Attione, dirò in una parola, che tutta la vera lode d'uno spettacolo di Scena consiste nella bella, e convenevole pronuntia, e ne i movimenti della persona, e spetialmente della faccia, verisimili, ed affettuosi: non potendo senza di questi l'histrione commovere l'animo dello spettatore."

⁵¹ Anon., *Il Corago*, 91-96.

⁵² Anon., *Il Corago*, 91. Original text: "Se nel recitare commune si deve evitare il parlare camminando, massime con velocità, tanto più si deve fuggire nel canto, quale notabilmente si altera e guasta con il moto. Non si nega però che alcune volte bisognerà muoversi cantando quando l'affetto e la composizione sarà fatta a posta per mostrare moto come d'assalto, fuga et altri accidenti perché allora il canto commosso dal camminare meglio esprimerà quello che si desidera."

As always, the *Corago* places instructions to the actor within their dramatic context, thus revealing an Aristotelian understanding of the relationship between action and affect. In terms of stage movement, this approach is apparent even in sections that communicate extremely practical instructions. For example, in the following passage, the ubiquitous directorial proscription from turning one's back to the audience or directing words toward the offstage area rather than out into the house takes care to mention the importance of the dramatic situation and the character's individual personality in making such determinations:

The actor-singer should not begin to sing immediately when he steps onstage. Instead, he must enter and move forward at a moderately slow pace and move toward center stage, choosing a position that is closer or farther from the audience in accordance with the character's rank. [This entrance should be particularly slow] if the character is a king or another such important figure, in order to provide sufficient time for his courtiers or other characters to reach their positions before he speaks to them; unless, that is, the character is required to flee from pursuers or enter screaming in alarm. In any case it is extremely important that while entering, reciting, and exiting, the actor should turn his back to the audience as little as possible, and when speaking in dialogue, turn his body so that the words seem directed toward the listening character but are actually directed toward the audience, for the words must be easy to hear and understand.⁵³

Thus, the author's practical advice on stagecraft also includes examples of the types of situations or character identities that would call for exceptions to the rules of good physical acting.

Of all the *Seicento* authors consulted here, *Il corago*'s instructions best reflect personal experience in directing actors and noticing the effects of their good and bad instincts for stage movement.⁵⁴ When two actors are conversing onstage, they should in general gesture toward one

⁵³ Anon., *Il Corago*, 92. Original text: "Non deve il musico recitante subito uscito su la scena cominciare a cantare, ma con passo modesto e grave tirarsi innanzi sul mezzo del palco vicino all'auditore più e manco sencondo la qualità della persona che rappresenta e massime se quella di re o di qualche gran personaggio per dar tempo a quelli della corte o ad altri che fussino seco per parlargli che si accomodino ai loro luoghi, quando però non si devono uscire fuggendo o gridando. / Devesi grandemente avvertire che il strione nell'uscire, nel voltarsi e nel partire di scena volti le schiene al popolo manco che sia possibile, come anco nel discorrere con uno non volti tanto il viso verso quella persona con cui parla che dagli spettatori non sieno intese le parole, le quali vogliono essere proferite distinte..." Translation from Matteo Sansone and Roger Savage, "*Il corago and the Staging of Early Opera: Four Chapters from an Anonymous Treatise circa 1530*," *Early Music* 17 (1984): 502.

⁵⁴ Anon., *Il Corago*, 94-96.

another rather than offstage and use the side of the body that is closer to the scene partner to avoid crossing the body with the offstage arm, which cuts off the actor's torso from the audience.⁵⁵ It is also best to avoid gesturing with the non-dominant hand or with an object such as a scepter or cudgel, as this produces movement that is distracting and unnatural; rather, the actor should hold such objects in the non-dominant hand and gesture with the free dominant hand.⁵⁶ When addressing a group, the singer-actor should use a gesture to clarify that he or she is speaking to all of the people present, not to one individual.⁵⁷ The *Corago* further instructs that the gesture should accompany the words naturally in its timing, not preceding or lagging behind the sense of the phrase.⁵⁸ It is best for the gesture to end together with the phrase, so that it is clear that the words give rise to the gesture and not the other way round; anticipating or otherwise mistiming the gesture smacks of comedy (and could thus be quite effective if the actor applies this technique judiciously in portraying comic servants' roles).⁵⁹ All of these

⁵⁵ Anon., *Il Corago*, 94. Original text: "Devono i gesti essere accompagnati alle parole, cio'è se uno parla con un altro in scena non deve gestire verso la parte dove colui non fusse né meno con la mano che fusse pure da quella parte, cio'è se quello con cui parla fusse da man dritta non deve gestire con la sinistra con la quale sempre si deve sfuggire il gestire poichè fa brutta vista vedere uno gestire con la mancina: non di meno sarà tal volta permesso quando si avesse la mano destra impedita da qualche cagione come da zagaglia, quando si rappresentasse ninfa o pastore, se bene in tal caso molto meglio sarebbe mutarla nella mano sinistra per avere libera la destra da gestire."

⁵⁶ Anon., *Il Corago*, 94. Original text: "Devono i gesti essere accompagnati alle parole, cio'è se uno parla con un altro in scena non deve gestire verso la parte dove colui non fusse né meno con la mano che fusse pure da quella parte, cio'è se quello con cui parla fusse da man dritta non deve gestire con la sinistra con la quale sempre si deve sfuggire il gestire poichè fa brutta vista vedere uno gestire con la mancina: non di meno sarà tal volta permesso quando si avesse la mano destra impedita da qualche cagione come da zagaglia, quando si rappresentasse ninfa o pastore, se bene in tal caso molto meglio sarebbe mutarla nella mano sinistra per avere libera la destra da gestire."

⁵⁷ Anon., *Il Corago*, 96. Original text: "Quando uno parla con molti, sì come accade nelle tragedie che bene spesso parla con i cori, non deve gestire verso un solo ma con ambe le mani volgendo destramente la testa e la vita intorno senza però muovere i piedi."

⁵⁸ Anon., *Il Corago*, 96. Original text: "Devesi sempre generalmente osservare che il gesto finisca con il periodo e con il concetto che l'uomo dice poichè dà più grazia e fa maggiormente imprimere nelli ascoltando quello di che si parla, intendendo sempre che non si devino fare che il gesto sia per accompagnamento delle parole e non le parole accompagnamento del gesto, dovendosi sempre regolare da quelle e fare or più presto or più tardi secondo la pronunzia delle parole avvertendo che non sieno anco tanto frequenti che impedischino il recitare, se però non dovessino essere tali per l'occasione che bene spesso si porge di rappresentare qualche parte ridicola come nelle commedie spessissimo accade."

⁵⁹ Anon., *Il Corago*, 95-96. Original text: "Devesi sempre generalmente osservare che il gesto finisca con il periodo e con il concetto che l'uomo dice poichè dà più grazia e fa maggiormente imprimere nelli ascoltando quello di che si

observations suggest that the author of *Il corago* had substantial experience working with singer-actors of varying degrees of skill and experience, and his comments thus offer insight both into *Seicento* stage practice and the difficulties of achieving naturalistic performance movement.

On Synchronization: The Timing of Gesture and Verisimilitude

As Mary Ann Smart's work on gesture has revealed, there is a place in opera for the written-in synchronization between music and stage movement.⁶⁰ In *Mimomania*, she identifies examples of music that dictates choreographed or mimed stage movement in French operatic performances of the nineteenth century and contemporaneous repertoires.⁶¹ There are even a few instances of such choreographed movement in historical accounts of Venetian performance, such as description in the *Cannocchiale per la finta pazza* of the flight of a mechanical dragon, which moved to the beat of the *sinfonia* so precisely that the dragon's movements seemed to be generating (or conducting) the music.⁶² Yet the evidence above from *Il corago* and other treatises suggest that such is seldom the case in early opera, and that music depicts movement mimetically only in specific situations, many of which are designed to be comedic. Rosand lists some examples, noting that Iro "eats, fights, drinks, whines, exhorts to battle" in the music of *Ritorno*

parla, intendendo sempre che non si devino fare che il gesto sia per accompagnamento delle parole e non le parole accompagnamento del gesto, dovendosi sempre regolare da quelle e fare or più presto or più tardi secondo la pronunzia delle parole avvertendo che non sieno anco tanto frequenti che impedischino il recitare, se però non dovessino essere tali per l'occasione che bene spesso dsi porge di rappresentare qualche parte ridicola come nelle commedie spessissimo accade."

⁶⁰ Mary Ann Smart, *Mimomania: Music and Gesture in Nineteenth-Century Opera* (Berkeley: University of California Press, 2004).

⁶¹ Smart, *Mimomania*.

⁶² Maiolino Bisaccioni, *Il cannocchiale per la finta pazza* (Venice: Giovanni Battista Surian, 1641), 12. Original text: "...avanzavasi il Drago verso il popolo con grave, e tardo moto come à punto farebbe un'animale di smilurata grandezza: e perche la Sinfonia pur seguiva de gli instrumenti, moveva il drago hor à destra, ed hora à sinistra il capo e'l collo, quasi meravigliato anch'egli di tante vaghezze terrene, e di così dolce melodia: scuoteva l'ali al volo, ma si chetamente che mostrava di dubitar co'l dibattimento loro di far sconcerto all harmonico suono, o più tosto havrebbe alcuno giudicato che quei moti fossero le battute moderatrici delle note e della melodia."

and that in *Incoronazione*, Valletto “laughs, sneezes, and yawns,” and he is furthermore “pinched and bitten, and his heart beats.”⁶³

These moments are exceptional and can be difficult to interpret today due to the relatively few situations that call for gestural synchronization with music. In fact, along with the examples cited above, Rosand also identifies Arnalta’s frantic pursuit of Ottone as potentially comedic in the final scene of *Incoronazione*’s second act.⁶⁴ In this moment, Arnalta has just interrupted Ottone’s attempt to murder Poppea, and the presence of markers for anger and allusions to the *stile concitato* in Arnalta’s music for this section clearly indicate that her fury is genuine, and it seems unlikely that the audience is meant to laugh.⁶⁵ In this case, the fact that the *concitato stile* also conveys the energy, and sometimes the movement, of battle through music complicates the issue.⁶⁶ Another rare case of synchronization occurs in *Ritorno* I.8 when a rubric written above the score instructs Minerva to “enter with steps ordered to the sound of the following *sinfonietta*” (*Minerva in habito da Pastorello esce con passi ordinate al suono della presente sinfonietta.*) This suggests that Minerva, who is disguised as a shepherd, enters the scene dancing to the sound of the music in a manner that would have seemed verisimilar to mid-*Seicento* audiences. Like comic characters, pastoral characters could sing or dance without endangering the audience’s understanding of *verosimiglianza*.⁶⁷

⁶³ Ellen Rosand, *Monteverdi’s Last Operas: A Venetian Trilogy* (Berkeley: University of California Press, 2007), 247.

⁶⁴ Rosand, *Monteverdi’s Last Operas*, 247.

⁶⁵ Rosand also analyzes the music for this scene in “Monteverdi’s Mimetic Art: *L’incoronazione di Poppea*,” *Cambridge Opera Journal* 1 (1989): 131-32.

⁶⁶ This is certainly the case in sections of Claudio Monteverdi’s *Il combattimento di Tancredi e Clorinda*. The composer discusses the characteristics of this warlike style in an accompanying letter in the madrigal collection that contains this work: Claudio Monteverdi, *Madrigali guerrieri, et amorosi/Con alcuni opuscoli in genere rappresentativo, che saranno per brevi Episodii frà canti senza gesto* (Venice: Alessandro Vincenti, 1638), 2. See also discussion in Chapter Five.

⁶⁷ Rosand notes this rubric in *Monteverdi’s Last Operas*, 86 and includes an image of the manuscript in the accompanying Facsimile Plate 5, which shows folio 32r of the Vienna score. On the association of pastoral

A final situation in which music depicts movement—albeit without requiring synchronization—is the walking bass. This type of *basso continuo* setting can accompany actual walking on the character’s part, although this is not necessarily the case in every instance or equally across the entire time period covered in this study. However, when a walking *basso continuo* is present, it is worth considering whether this constitutes a staging instruction from the composer. In such a case, the bass notes are not necessarily equivalent to footfalls, but the musical tempo should guide the walking speed in a more general sense. In the love scene that takes place between Lidio and Clori in *Egisto* III.1, for example, Lidio sings a verse of a love aria that uses a slow, sustained, dotted *continuo* line, producing a calm and stately mood (see Ex. XII.1a). Clori’s verse follows, and Cavalli’s music for Clori uses the same harmonic outline as Lidio’s verse, but with a very different vocal style and a walking bass. This could reasonably indicate that Lidio remains still during his verse, and in contrast, Clori breaks away when she begins to sing and walks away (see Ex. XII.1b). This interpretation could produce both a thoughtful musical-dramatic realization of the score and an effective staging of the scene.

characters with diegetic song and dance in this repertoire, see Tim Carter, “‘In Love’s Harmonious Consort’? Penelope and the Interpretation of *Il ritorno d’Ulisse in patria*,” *Cambridge Opera Journal* 5 (1993): 3–4.^[1] Even this association between shepherds and diegetic music does not excuse a lack of verisimilitude, however. In his *Trattato della musica scenica*, Doni objects to the lack of *verosimiglianza* in some scenic acting he has observed in which a group of peshepherds are talking together and suddenly break into an arietta or canzona together without one of them first suggesting “friends, let us sing a song.” Doni disapproved strongly, because “how was the audience meant to believe they broke into the same song spontaneously?” Giovanni Battista Doni, *Trattato della musica scenica*, *Lyra Barberina*, ed. A. F. Gori and G. B. Passeri (Florence, 1763), 84.

Ex. XII.1: Cavalli and Faustini, excerpts from *Egisto* III.1

a) mm. 1-17



1 LIDIO

È gra-to il pe-na-re, è ca-ro il lan-gui-re, è vi-tail mo-ri-re per bel-la pie-to-sa, per
B.C.

10
bel-la a-mo-ro-sa, è vi-tail mo-ri-re per bel-la pie-to-sa, per bel-la a-mo-ro-sa.
B.C.

b) mm. 21-29



21 CLORI

Ogn'ho-ra più fe-sto-sa io me-ne va-do A-mor d'ha-ver-ti fat-to tri-bu-ta-rio il
B.C.

25
Cor: È la tua si-gno-ri-a ti-ran-ni-ca non già, ma del-c'e pi-a.
B.C.

In addressing synchronization between music and movement in this repertoire, it is necessary to briefly recognize the role of the *tactus* in recent scholarship. *Il corago*'s sentence instructing that performers not observe the beat (*battuta*) in performance is notoriously vague.⁶⁸ Considering the prioritization of the emotional experience of the individual over other considerations in *Seicento* monody, it is tempting to take this sentence to imply that in *stile recitativo*, the musician should interpret the musical beat freely as desired to express affect, rather than strictly observing a steady tempo and accurate note value relationships. Through his re-evaluation of the words *battuta* and *tactus*, Andrew Lawrence-King has proposed another

⁶⁸ Anon., *Il Corago*, 90.

explanation that rightly places it in the context of stage movement rather than aural realization of the score.⁶⁹ His work on the contextual meanings of these words in various *Seicento* publications (including *Il corago* and Giulio Caccini's *Le nuove musiche*, among others) reveals that the *Corago*'s instructions not to beat the *tactus* in fact prohibit singer-actors from physically marking the beat as they sing in the manner of a modern conductor, which had previously been an accepted practice in other vocal performance contexts.⁷⁰

Giovanni Battista Doni confirms this interpretation in his *Trattato della musica scenica* (1640) when he comments on the movement away from such a practice in his time, also using the word *battuta*.⁷¹ Doni states that he has observed that the use of the *battuta* has disappeared from the stage, and that musicians should be mindful of the negative effects that may arise from its lack. He states that the ancients were able to dispense with it only because their singer-actors danced while reciting, thus keeping the beat visually through their whole-body movement. When the professions of singer and actor separated in the meantime and singers stopped dancing as a regular part of chamber performance, the practice of the visual *tactus* declined. Ever the conservative and frequently critical of the operatic practices of his contemporaries, Doni is wary

⁶⁹ Andrew Lawrence-King, "Redefining Recitative," published abstract for conference paper presented at the Society for Seventeenth-Century Music, Providence, RI: April 20-23, 201. The abstract for this paper is archived at <https://sscm-sscm.org/wp-content/uploads/2012/08/SSCM2017ProgramA-4-02-17-.pdf>. Lawrence-King had also previously addressed the propensity in scholarship to take Giulio Caccini's concept of vocal *sprezzatura* as an equivalent of *senza misura* or *rubato* performance in his blog post "Play it Again, Sam!: The Truth About Caccini's 'Sprezzatura'," 2015, <https://andrewlawrenceking.com/2015/01/25/play-it-again-sam-the-truth-about-caccinis-sprezzatura/>. Based on comparisons with Baldassare Castiglione's use of the same word in *Il cortegiano*, he posits instead that Caccini's *sprezzatura* does not indicate free interpretation of tempo or note value, but rather that Caccini uses the word very much as Castiglione does, to refer to a quality of calm detachment from the art and effort that is actually required to produce a performance. I agree with this assessment, though not necessarily with Lawrence-King's further conclusion that this *sprezzatura* in singing is expressed through a speechlike, unrefined vocal quality.

⁷⁰ Lawrence-King explains and demonstrates the practice of beating *tactus* on his website in the post "*Modus agendi*, or How to Act: Preliminary Exercises for Baroque Gesture," 2015, <https://andrewlawrenceking.com/2015/12/12/modus-agendi-or-how-to-act-preliminary-exercises-for-baroque-gesture/>.

⁷¹ Doni, "*Trattato della musica scenica*," 83-84.

about abandoning the *tactus*, because he believes that singers require it to keep *passaggi* and rests in time accurately.⁷² A rendering of the relevant paragraph from *Il corago* using “conducting” as the translation for *battuta* confirms that both authors are addressing the same issue, and the *Corago* goes so far as to explain how the musicians can maintain accuracy without a visual *tactus*:

In passages that are difficult with regard to rhythm or tempo, the instrumentalist will need to accommodate himself to the actor and to rehearse more times than usual. If there may be some aria or madrigalesque passage in several voices that truly requires conducting, then it may be used, but such a passage will occur only rarely, and then one should conduct only the aria or choral madrigal in question and leave the rest of the performance unconduted.⁷³

Thus the visual *battuta*, which the *Corago* deems unnecessary for a group of strong, well-rehearsed performers, would have obvious drawbacks in repertoire that prioritizes *verosimiglianza*.

The chorus or smaller ensemble number also requires other special exceptions in the *Corago*’s estimation. If a chorus is present, the *Corago* instructs that their movements should be somewhat synchronized to one another to produce the effect of wholeness rather than the grouping of individuals.⁷⁴ This movement would fulfill the purpose of the *tactus*, but produce less distraction for the audience. For the author, the (perceived) ancient custom of considering

⁷² Doni, “*Trattato della musica scenica*,” 83-84.

⁷³ This section of *Il corago* instructs that singers should only use the *battuta* in madrigalesque arias or choruses that require togetherness for a particularly large group of performers (including additional instrumentalists from the *continuo* group), whereas in any other situation singers should not observe the *battuta*. Anon., *Il Corago*, 90. Original text: “Nei passi difficili in quanto al ritmo o tempo il sonatore doverà accomodarsi all’attore essendosi innanzi provati più volte che se vi sarà qualche aria o tratto madrigalesco a molte voci che averà veramente bisogno di battuta, allora si potrà fare, ma questo rare volte occorrerà et allora si farà la battuta tutta quell’aria o madrigale del coro lasciando il resto senza battuta.”

⁷⁴ Anon., *Il Corago*, 91. Original text: “I cori quando faranno le parti d’attore useranno e gesti e moti più naturali e frequenti che quando imitano quelli che cantano e darà non poca grazia se quando più persone vengano cantando insieme in un medesimo sentimento et affetto, averanno anche i gesti simili, perché così ancora si vedrà l’armonia nei gesti, la quale può cagionare particolare.”

the chorus as a single dramatic unit rather than a group of individuals further supports the appropriateness of synchronization in chorus movement. Thus, chorus singers who enter at the same time and sing together in harmony should use similar gestures to one another so that they are “harmonious visually” as well as musically.⁷⁵ In these cases, it is important that groups enter and exit the stage as a unit and that they all make the same gestures at roughly the same time, “for it is a very disconcerting thing to see one chorus member moving a hand upward and another downward, one finishing a gesture before another has begun it, and so on.”⁷⁶ This recommendation applies to any group of singers (large or small) undertaking to portray the same affect at the same time, which could include Seneca’s *famigliari* mourning their master’s impending death by suicide in *Incoronazione* II.3 and the coordinated efforts that Penelope’s suitors make to convince her to accept any one of them as a lover in *Ritorno*.⁷⁷

In the interest of seeking appropriate timing of physical movement in performing this repertoire today, one further conclusion about the synchronization of gestures can be drawn from these *Seicento* sources. In his comments stating that the “gesture should be matched to the text, not the text to the gesture,” the author of *Il corago* identifies an issue that remains a particular challenge for singer-actors today who come to opera or musical theater from a primarily spoken-

⁷⁵ Anon., *Il Corago*, 91. Original text: “I cori quando faranno le parti d’attore useranno e gesti e moti più naturali e frequenti che quando imitano quelli che cantano e darà non poca grazia se quando più persone vengano cantando insieme in un medesimo sentimento et affetto, averanno anche I gesti simili, perché così ancora si vedrà l’armonia nei gesti, la quale può cagionare particolare.”

⁷⁶ Anon., *Il Corago*, 98-99. Original text: “I cori che vengono in scena cantando devono...fare tutti il medesimo gesto e ne l’istesso tempo, perché cosa molto sconcertata sarebbe il vedere uno muovere una mano in su l’altro in giù, uno finire il gesto innanzi che l’altro avessi cominciato e simili; però deve il corago a questo molto bene avvertire essendo cosa di non poca importanza.” Thereafter the author notes that though the chorus should enter and exit all together, they should not enter and exit in the same way (meaning both from the same entrance/exit location and in the same actor groupings) for every scene in which they appear.

⁷⁷ Anon., *Il Corago*, 91. Original text: “I cori quando faranno le parti d’attore useranno e gesti e moti più naturali e frequenti che quando imitano quelli che cantano e darà non poca grazia se quando più persone vengano cantando insieme in un medesimo sentimento et affetto, averanno anche I gesti simili, perché così ancora si vedrà l’armonia nei gesti, la quale può cagionare particolare.”

theater background.⁷⁸ At the same time, he also anticipates the instructions that today's opera directors and acting teachers give to singers in training.⁷⁹ The presence of music changes the pacing of text delivery, usually by slowing it and introducing an unusual degree of rhythmic regularity (even in this repertoire). Actors who are newcomers to the operatic stage have a tendency to match their gestures, and even larger movements such as walking paces, to the beat of the music. They also tend to initiate and end gestures precisely with the beginning and ending of each sentence (which is usually also the period of a musical phrase), which produces the impression that the movement is premeditated rather than spontaneous (whereas Giulio Strozzi praised Anna Renzi's movements by stating that it seemed as if they were "born in the very instant.")⁸⁰

Another acting treatise, *Commedia* actor Pier Maria Cecchini's *Discorso sopra l'arte Comica*, recommends instead that the gesture precede the word by a tiny amount, as the gesturing arm and reacting face have a link to the soul and the intellect that is more immediate than that of our physical mechanism for transforming thought into speech.⁸¹ Today's operatic

⁷⁸ Anon., *Il Corago*, 95-96. Original text: "Devesi sempre generalmente osservare che il gesto finisca con il periodo e con il concetto che l'uomo dice poiché dà più grazia e fa maggiormente impremere nelli ascoltando quello di che si parla, intendendo sempre che non si devino fare che il gesto sia per accompagnamento delle parole e non le parole accompagnamento del gesto, dovendosi sempre regolare da quelle e fare or più presto or più tardi secondo la pronunzia delle parole avvertendo che non sieno anco tanto frequenti che impedischino il recitare, se però non dovessino essere tali per l'occasione che bene spesso si porge di rappresentare qualche parte ridicola come nelle commedie spessissimo accade."

⁷⁹ These comments are based on my own experience in acting training, specialized stagecraft training for singer-actors, teaching acting to young singers, and operatic directing.

⁸⁰ Giulio Strozzi, ed., *Le glorie della signora Anna Renzi romana* (Venice: 1644), 8-10. Original text: "...la nostra Signora Anna è dotata d'una espresione sì viva, che paiono le risposte, e i discorsi non appresi dalla memoria, ma nati all'hora. In [pg 9] somma ella si trasforma tutta nella persona che rappresenta, e sembra hora una Talia piena di comica allegrezza, hor una Melpomene ricca di Tragica Maestà. Io la chiamarei la quarta Gratia, s'ella non fusse valevole d'insegnar gratia alle stesse gratie, e'l brio, e la leggiadria alla medesima Venere."

⁸¹ Francesca Gualandri, *Affetti, passioni, vizi e virtù. La retorica del gesto nel teatro del '600* (Milan: Peri, 2001), 160. Gualandri refers here to Pier Maria Cecchini, *Discorso sopra l'arte Comica* (manuscript, Biblioteca del Burcardo, Rome: Autografi 364). Gualandri summarizes Cecchini's instructions thus: "Il gesto quindi, secondo Cecchini, dovrà precedere anche se di pochissimo la parola, avendo con il pensiero un legame più immediato di quanto non abbiano le parole; argomentazione che risulta, in effetti, abbastanza convincente." Emily Wilbourne also

acting instructors sometimes offer similar counsel, suggesting that the perception of information should first be evident through a change in the actor's facial expression (which should appear instinctive), and that this should precede speech, which requires an additional intellectual process.⁸²

Gestures for Specific Emotions in *Il corago* and *L'arte de' cenni*

Given the importance that the treatises above attach to the role of gesture in communicating affect, it is remarkable how seldom the same documents dedicate space to explaining the movements themselves. Yet after all, Anna Renzi apparently considered real-life human interactions to be the best teachers of naturalistic gesture.⁸³ As usual, *Il corago* is the most useful source on practical matters, and the author includes a brief paragraph on each of several basic emotional categories, which coincide with the chapter designations for musical markers in this study.⁸⁴ Bonifacio's *L'arte de' cenni*, which is entirely focused on gesture, also offers helpful specifics on the motions and postures that communicate emotions. The following paragraphs disclose available evidence drawn primarily from these two sources on each basic affect, and these are arranged in the same order as their respective chapters in this study. In general, authors focus on movements and positions for the face and hands, although in some

comments on this publication in *Seventeenth-Century Opera and the Sound of the Commedia dell'Arte* (Chicago: University of Chicago Press, 2016), 156.

⁸² My own training, based in the teachings of Wesley Balk, emphasized this approach to timing facial expressions, utterances, and physical gestures in music drama. Two resources on this topic by Balk include *The Radiant Performer: The Spiral Path to Performing Power* (Minneapolis: University of Minnesota Press, 1991) and *Performing Power: A New Approach for the Singer-Actor* (Minneapolis: University of Minnesota Press, 1985).

⁸³ Strozzi, ed., *Le glorie della signora Anna Renzi romana*, 10-11. Original text: "Cosi ella v  tacitamente osservando le azzioni altrui, e quando poi h  da rapresentarle, aiutata dal sangue, del quale ella   copiosissima, e dalla bile, che se le accende (senza la quale non possono gli huomini intraprender cose grandi) mostra lo spirito, e valor suo appreso con lo studio delle osservazioni fatte: Onde ella h  havuto i Cieli molto propitij per renderla d'un ingegno s  riguardevole, e singolare."

⁸⁴ Anon., *Il Corago*, 92-95.

extreme cases the entire body is required to communicate a particularly strong affect. Also, whereas the gestures for happiness and love may be energetic, *Il corago* indicates that it is Aristotle's painful emotions that move the character so deeply that the normal rules of stagecraft can be reconsidered or suspended.⁸⁵ The author counsels that actors who engage with props, machines, or large costume elements should use subdued gestures, but "one does not deny, however, that there is a time and a place, as [when depicting] disdain, sorrow, and other similar affects, to seek to express more than usual with gestures the internal passions of the soul."⁸⁶

According to *Il corago*, angry gestures should appear "proud and agitated, moving the hand with more or less fury according to [the intensity of] the words, and this gesture should be made mostly by moving the hand toward the other person and hurling with force [one's words] at them; moreover this will be accomplished better with one hand than with both together."⁸⁷ The violence of this gesture connects with Aristotelian and *Seicento* views of anger and its expression, which both emphasize the tendency of angry persons to behave violently (see Chapter V). In fact, Della Porta notes that angry persons become not merely violent, but also destructive, and they may throw objects on the ground to break them as an extreme expression of this affect.⁸⁸ Subtler physical signs of anger include frowning, which Della Porta describes as "drawing our eyebrows toward the nose," and breathing heavily and quickly, opening the nostrils

⁸⁵ Anon., *Il Corago*, 92.

⁸⁶ Anon., *Il Corago*, 92. Original text: "Dovendosi cantare sopra machina è dovere che ella si formi o muovasi adagissimo mentre recita il cantore per non turbarlo, massime con qualche scossa che talora occorre e perché non è convenevole che uno mentre è portato ragioni sì di proposito. Non si nega però che a tempo e luogo non sia lecito come nelli sdegni, nel doolore et altri simiglianti affetti cercare di esprimere maggiormente con I gesti l'interne passioni dell'animo..."

⁸⁷ Anon., *Il Corago*, 95. Original text: "Ne l'atto de l'ira il gesto vorrà essere fiero e concitato, movendo la mano con più o m anco furia secondo le parole, e questo gesto vorrà essere fatto per lo pi'' con muovere la mano verso la persona e scagliarla poi con impeto in fuori alla cadenza de' periodi: inoltre verranno fatti meglio con una mano che con due insieme."

⁸⁸ Giovanni Bonifacio, *L'arte de' cenni* (Vicenza: Francesco Grossi, 1616), 320. Original text: "Gittar alcuna cosa in terra per romperla. è gesto di sdegno e di collera."

wide to accommodate this aggressive flow of air.⁸⁹ Yet laughter can also be a sign of anger, for Bonifacio observes that we can laugh when we are happy, but also derisively in anger or scorn (*isdegno*).⁹⁰

In describing the physical signs of happiness, nearly every commentator mentions upward gestures, which correspond with the rising tendency of musical markers for both happiness and happy love (see Chapter VI on happiness and Chapter VIII on love). *Il corago* suggests that happy gestures for the singer-actor might include raising and holding the arms out to the front, gently curved, and raising the eyes toward the heavens “in order to signify happiness, seeking in a certain way with a movement of the head to invite all things to join the actor in jubilation.”⁹¹ Bonifacio addresses facial acting by observing that a content or joyful person raises his or her gaze upward (*leva gli occhi in alto*), and when we are happy our eyes shine (*per allegrezza risplendono, et per mestitia si torbidano*).⁹² Bonifacio also cites Ariosto in observing that an extremely joyful person will sometimes celebrate joy by jumping in the air: “Jumping: This is a gesture associated with happiness. Ariosto employed it thus: ‘[He] rejoiced with such joy in his heart,/That here and there he went about jumping for happiness.’”⁹³

⁸⁹ Giovan Battista Della Porta, *Della fisionomia dell'uomo*, ed. Mario Cicognani (Milan: Longanesi, 1971), 273-74. “Quei ch’hanno le narici aperte sono di fervente ira, e si referiscono alla passione la qual si fa nell’ira infocata, come si può vedere negli iracondi, a chi s’aprono le narici acciò si possa far per quelle veemente respirazione.” See also Giovanni Bonifacio, *L’arte de’ cenni*, 161. Original text: “Il gonfiar le nari non slo è atto di scherno, come dice Quintiliano, ma anco di sdegno, e d’ira.”

⁹⁰ Bonifacio, *L’arte de’ cenni*, 208.

⁹¹ Anon., *Il Corago*, 95. Original text: “Un’altra volta bisognerà raccontare qualche caso di allegrezza che doverà accompagnare con gesto allegro che farà con tenere le braccia un poco inarcate e dal mezzo dove l’andrà suavemente accostando, slargarle in fuori con mediocre prestezza rivolgendo talora gli occhi verso il cielo et intorno intorno per significare la sua allegrezza, pregando in un certo modo col movimento della fronte invitare tutte le cose seco a gioire.”

⁹² Bonifacio, *L’arte de’ cenni*, 119 and 108.

⁹³ Bonifacio, *L’arte de’ cenni*, 408. Original text: “Saltare. Questo è gesto d’allegrezza. L’Ariosto così l’usò: Gioisse di tal giubilo nel core,/Che quà, e là per allegrezza salta.”

Another observation on happiness from Bonifacio serves as a reminder that in an Aristotelian understanding of emotion, different people will react to situations in different ways, and in some cases, it would make sense for a character to weep for happiness: “one can weep also out of joy, and sweetness.”⁹⁴ Furthermore, even an appropriate affective expression through gesture can become dangerous in the wrong situation. One should be cautious with smiles, in particular: Castiglione’s *Cortegiano* warns that even if one is cheerful, approaching one’s superior (such as a prince) with a smiling countenance implies an inappropriate level of friendship or equality with one’s social betters, and thus even joy should be tempered with respect for decorum.⁹⁵ Also, although laughter is associated with happiness, laughter in situations that should not be happy can be a sign of madness, as Cesare Ripa observes in his entry for Madness.⁹⁶

The portrayal of sadness apparently held special importance for *Seicento* audiences, as performers often won praise for their acting in sorrowful scenes. Laudatory poems for singers such as Anna Renzi describe the strong emotional responses that their sung and acted sorrow elicited from audiences.⁹⁷ Like those for happiness, gestural representations of sadness coincide somewhat with the musical markers for this emotion, particularly in their downward melodic directionality, drooping or heavy qualities, and evocations of stillness or stasis. The *Corago* advises that gestures for sadness (*dolore*) can be performed “either with both or with one hand,

⁹⁴ Bonifacio, *L’arte de’ cenni*, 153. Original text: “Piangesi anco d’allegrezza, e di dolcezza.”

⁹⁵ Baldassare Castiglione, *The Courtier (Il cortegiano)*, trans. Thomas Hoby (New York: The National Alumni, 1907), 115.

⁹⁶ Cesare Ripa, *Iconologia ovvero descrizione di diverse imagini cavate dall’antichità, et di propria inventione*, facsimile (Zurich: Georg Olms Verlag, 2000), 381-82. Original text: “Il riso è facilmente indicio di pazzia, secondo il detto di Salomone...”

⁹⁷ For example, see Incerto autore [Giulio Strozzi], *Abozzo di veraci lodi alla signora Anna Renzi/Cantatrice singolare/Idilio d’incerto Autore* (Venice: Surian, 1644), 47-49. See discussion in Chapter V.1, “The *Seicento* Singer as Actor.”

and one seemly gesture is raising the hand and leaving it almost to hang abandoned upon the words,” and it can be allowed to drop limply with abandon, but it must be raised “very slowly and with great care.”⁹⁸ Bonifacio observes that a sad person walks slowly, directs his gaze downward, and holds a hand in front of his face or rests his head in his hands.⁹⁹ These instructions help the singer-actor to simulate the same physical weakness and tendency toward carelessness or confusion that is depicted in both Ripa’s entries for sad emotions and the musical settings of sadness-focused texts (see Chapter VII).

As the *Incogniti* documents considered in Chapter VIII indicated, weeping was a powerful indicator of affect that was also capable of inspiring emotions in the observer, including pity and love.¹⁰⁰ Filippo Vitali’s letter to the reader in the libretto to *L’Aretusa* specifically praises one actor’s stage tears.¹⁰¹ This adaptation depicts the mythical Aretusa, a young woman whose charms unluckily attract the attention of the amorous river god Alfeo. He pursues her until due to the exertion of her flight, she melts into a stream of water, and he pursues her yet in his own river form. The singer-actor portraying Aretusa’s father must sing a mournful scene calling out to his daughter in the opera’s final act (*L’Aretusa* III.5), and the libretto speaks of his pitiful cries and weeping: “Oh my dear daughter, who hides you from me?/Respond to my weeping (*pianto*), friendly riverbanks.”¹⁰² Vitali praised the actor’s portrayal

⁹⁸ Anon., *Il Corago*, 95. Original text: “Li atti di dolore vorranno essere accompagnati con gesto fatto ora con due ora con una mano, e pare che proprio sia il gesto del alzare la mano e lasciarla quasi con la parola abbandonata, non disdicendo anco alle volte il lasciarla da quella mano che casca leggermente percuotere, ma nel sollevarla in su va fatto molto adagio e con grande accortezza.”

⁹⁹ Giovanni Bonifacio, *L’arte de’ cenni*, 20, 122, and 96, respectively.

¹⁰⁰ Giovanni Francesco Loredano, *Bizzarie accademiche* (Cremona: Belpiere, 1676), 324. See discussion in Chapter Eight.

¹⁰¹ Ottaviano Corsini, *L’Aretusa*, ed. Dario Zanotti, in *Libretti d’opera*, (2015), 30-31, <http://www.librettidopera.it/zpdf/aretusa.pdf>.

¹⁰² Corsini, *L’Aretusa*, 30-31.

both of happiness and of sorrow, the latter of which perfectly combined vocal acting, gesture, and actual tears: “Francesco Ranani, in the part of Fileno, father of Aretusa, wept in his sorrows, and caused those who heard him to weep out of compassion, and in his rejoicing again in the spectators he aroused pleasant contentedness, so well did he control and moderate his voice, and aid it tastefully with his gestures.”¹⁰³

Opera manuals also address weeping, which they associate with sighing as two closely related physical signs of sorrow: “the sigh is an act that draws the spirit out from the depths of the chest, caused by great sorrow (*dolore*) [...] Such a sigh is the offspring of sorrow, the brother of weeping, and for that reason they often occur together.”¹⁰⁴ Rests in the vocal line can be powerful indicators of emotion, and this is particularly true when they offer opportunities for vocal sobs or sighs. Yet, as Ottavia demonstrates in her final lament “A dio Roma” (*Incoronazione* III.6), sorrow can sometimes be so great that it actually impedes the flow of tears, leaving the sufferer unable to cry. Here, rests in the vocal line depict Ottavia’s physical weakness in response to her sorrow (see Chapter VII).¹⁰⁵ Bonifacio’s observation that “there are times in which pain is so deep as to impede weeping (*impedisce il pianto*)” echoes Ottavia’s own expression of sorrow in that scene: “Alas, sacrilegious suffering,/You forbid me to weep, (*tu m’interdici il pianto*)/While I depart from my homeland,/Not a single tear can I weep/As I bid

¹⁰³ Corsini, *L’Aretusa*, 5-6. Original text: “Francesco Ranani, nella parte di Fileno, padre d’Aretusa, pianse nei suoi dolori, e fece per compassione piangere chi ‘l sentiva, e nelle sue allegrezze negli spettatori ancora trasfondeva piacevol contento così bene che reggeva e moderava la sua voce, e coi gesti opportunamente l’aiutava.”

¹⁰⁴ Bonifacio, *L’arte de’ cenni*, 181. Original text: “Il sospiro è un’atto di traher lo spirito dal profondo del petto cagionato da gran dolore [...] Questo sospiro è figlio del dolore, e fratello del pianto, e perciò vanno spesse volte insieme.”

¹⁰⁵ Giovanni Francesco Busenello, *L’incoronazione di Poppea* (Venice: Andrea Giuliani, 1656), 56.

my relatives and Rome goodbye.”¹⁰⁶ Ottavia’s tearless sorrow is likely the most intense emotional state depicted in all of the operas included in this study.

Opera manuals do not address gestures for love distinct from those for happiness or sadness associated with love, but in addition to the clues that the *Incogniti* offer in their writings on lovers’ glances (see Chapter VIII), a careful reading of Bonifacio does reveal two gestures that communicate love.¹⁰⁷ The first is a caressing, protective gesture that suggests the loving care of a parent: “To hold something to your chest or in your arms, as a nursing [mother] might hold her child, is a sign of great love and of holding that thing very dear. [...] This gesture of holding something to one’s breast also suggests holding a secret close, and being obliged to protect it.”¹⁰⁸ Like this close embrace, another sign of love that remains familiar today is to hold the hand of the beloved, although its implications in the *Seicento* may have been rather stronger with regard to affective intensity:

To hold another’s hand is an amorous sign that lovers secretly desire to fully embrace and hold one another close. Boccaccio in the novella of Teodoro and Violante said: ‘From speaking words they advanced to taking one another by the hand, and embracing, and from this embrace, thence to kissing one another.’¹⁰⁹

¹⁰⁶ Bonifacio, *L’arte de’ cenni*, 155. Original text: “Tal’hora il dolore è così grave che impedisce il pianto.” Ottavia’s text appears in Giovanni Francesco Busenello, *L’incoronazione di Poppea* (Venice: Andrea Giuliani, 1656), 56. Original text: “Ahi, sacrilego duolo,/Tu m’interdici il pianto,/Quando lascio la patria,/Né stillar una lagrima poss’io,/Mentre dico ai parenti e a Roma ‘a dio’.”

¹⁰⁷ Bonifacio, *L’arte de’ cenni*, 362-63.

¹⁰⁸ Bonifacio, *L’arte de’ cenni*, 362-63. Original text: “L’haver alcuna cosa nel seno, e nelle braccia, come la nutrice tiene il suo bambino è setno di grand’ amore e di tener quella cosa cara[...] Questo gest d’aver in seno accenna anco d’haver alcuna cosa in segreto, e di doverla tener celata.”

¹⁰⁹ Bonifacio, *L’arte de’ cenni*, 309-10. Original text: “Stringer la mano altrui. [...] Questo stringer di mano è anco amoroso contrasegno che accenna desiderio di stringersi totalmente insieme. Il Boccaccio nella novella di Teodoro, e della Violante dice: Dalla parole vennero à pigliarsi per mano, e stringersi: e da questo ad abbracciarsi, e poi a baciarsi.”

Lastly, a combination of these two gestures is particularly strong: “to take the hand of another and clasp it to one’s chest.”¹¹⁰

Characters experiencing fear and those who are confused tend to share similar physical actions, as fear causes an intense panic that leads to confusion. Those who are afraid may at first feel extremely cold, and thus an actor who is frightened may “tremble as if with a fever” to show that fear causes his body to feel “as cold as ice.”¹¹¹ Defensive movements also communicate fear, and Bonifacio suggests “covering the head with the hands or garments, as if to ward off blows.”¹¹² As fear intensifies, however, the frightened person may try to run away from the perceived danger, but feel too confused to get away: “the gesture of trembling with fear, and moving as if one wishes to flee, and not knowing where to go, and further to show that one feels one is in an unsafe place is a sign of terror.”¹¹³ Thus, running back and forth aimlessly or making disordered attempts to hide oneself would have communicated strong fear for a *Seicento* audience. Opera characters included in this study actually attempt both of these actions in fear: Brillo, startled by the appearance of a magic castle in *Medoro* I.15, attempts to hide his head for protection and then seeks to flee, but “knows not where to turn his confused steps.”¹¹⁴

¹¹⁰ Bonifacio, *L'arte de' cenni*, 364. Original text: “Ma poi pigliar l'altrui mano, et prolasi in seno sarà vezzo, e gran favore fatto dalla donna amata al suo amante: Come disse Ovidio: Dexteram fovisse sinu.”

¹¹¹ Bonifacio, *L'Arte de' Cenni* (Vicenza: Francesco Grossi, 1616), 466. Original text: “Il tremore è indicio, et argomento di gran timore; perche quando il core trema, fà anco tremare il corpo [...] e restando l'altre membra del [vigore del sangue] abbandonate, si sparge per quelle un freddo ghiaccio; Onde l'huomo come febricitante, trema.”

¹¹² Bonifacio, *L'arte de' cenni*, 31. Original text: “Coprirsì la testa con le mani, ò con la veste. È gest odi timore, quasi che si voglia difender la testa da qualche percossa.”

¹¹³ Bonifacio, *L'arte de' cenni*, 469. Original text: “Il gesto adunque d'essere spaventato tremando, e facendo atto di voler fuggire, e non saper dove, e mostrar di temer di non esser in alcun luogo sicuro, accennerà questo terrore, che sarà argomento d'haver commossa la mente, e la coscienza perturbata.” See also pg. 389, original text: “Il correr mò qua, e mò là con incerta speranza è gesto digran timore, quasi di disperatione.”

¹¹⁴ Aurelio Aureli, *Il Medoro* (Venice: Francesco Nicolini, 1658), 31. Original text: “Sò, che uest'elmo fino/Coprendomi la testa/Riparar mi potrà dà la tempesta./Ahime son morto ahimè,/Dov'io sia non lo sò,/Un lampo m'accieco:/Apro le luci; oh Dei/Che miro? non sò dove/Girar confuso il passo.”

To communicate lower-intensity fear or confusion, the actor could use gestures that are “carefully irregular, which is to say frequently varied: now wringing the hands together and bringing them to the chest, then reaching them out downward, then throwing them out forward when threatening others, then holding the face in order to dry tears, and other acts such as those described above [for other emotions].”¹¹⁵ Thus, a rapid or unpredictable shifting of emotions is evidence of desperate confusion. In a higher-intensity setting, these unpredictable and quickly changing expressions of different affects would signify madness, which is an extreme form of confusion that is characterized by abnormal emotional processes.

The act of prayer is a special case in that it is not necessarily associated with a specific emotion, and instead constitutes an action. Yet it can be useful in several affect-laden situations of Venetian opera, such as moments of supplication to the gods or the adoration of a human idol such as a lover. According to *Il corago*, one should act out prayer by joining one’s hands, holding them at first just in front of the chest, and then moving them smoothly away from the body, while at the same time (perhaps) inclining the head slightly forward.¹¹⁶ If praying to a deity (as when making a sacrifice), this movement should be made with even greater submission and reverence than if the venerated entity is less powerful, and thus the gesture can be heightened in intensity by also bowing the chest downward and gesturing toward the deity with one or both hands.¹¹⁷ Kneeling is also recommended, and the author notes that kneeling on only

¹¹⁵ Anon., *Il Corago*, 95. Original text: “Nelli atti di disperazione il gesto che l’accompagna vorrà essere regolarmente sregolato, cioè spesso variato ora stringendosi le mani insieme accostandole al petto poi distendendole a basso, talora scagliandole in fuori quando minacciando quando accostandole al volto per asciugare il pianto, e simili altri dei detti di sopra.”

¹¹⁶ Anon., *Il Corago*, 94-95. Original text: “L’atto del pregare accompagnerà bene il gesto che sia fatto con ambe le mani, le quali da principio un poco mosse in dentro con le braccia non affatto distese venghino con soavità allargate in fuori, né disdirà tal ora nell’istesso tempo inchinare da una banda un poco la fronte.”

¹¹⁷ Anon., *Il Corago*, 94-95. Original text: “L’atto di orare o di pregare un nume o una deità, come accade nei sacrificii, vorrà essere fatto con maggior sommissione e riverenza: perciò converrà alle volte curvare il petto e gestire con una mano o con due accostandole quello, come anco di porsi a ginocchioni, che sempre sarà meglio fatto

the downstage knee (*quello che sarà dalla banda delli spettatori*) is always preferable to kneeling on both knees.¹¹⁸ Most directors and singer-actors today will agree, because in this position it is easier to remain balanced with one's face in view of the audience.

Drawing Guidance from *Seicento* Documents for Modern Performance

The emphasis that these *Seicento* treatises place on gesture in the expression of affect are yet another reminder of the ambiguous position of early opera as a genre, falling as it did somewhere between established traditions like Classical tragedy and the popular *Commedia dell'arte*. Even four decades after the first operas earned acclaim in court settings, *verosimiglianza* remained a concern to some extent, and librettists working in Venice continued striving to create plots and characters that would be believable enough—even while expressing themselves through music—to avoid drawing the audience's attention away from the story. Yet in this repertoire, gestural acting was at least as crucial to verisimilitude as plot and character selection. Even today, lifelike stage movement can make the difference between a moving portrayal of strong emotions and one that instead becomes laughable. As the character of Achille discovered to his chagrin, poor physical acting can carry serious consequences: the *Cannocchiale per la finta pazza* recounts how in *La finta pazza*, Achille's attempt to return to Troy secretly by wearing a disguise failed when Licomede recognized his characteristic posture and gestures.¹¹⁹

con un solo ginocchio che con due avvertendo sempre di mettere interra quello che sarà dalla banda delli spettatori per avere occasione di tenergli più che sia possibile volto sempre la faccia.”

¹¹⁸ Anon., *Il Corago*, 94-95. Original text: “L’atto di orare o di pregare un nume o una deità, come accade nei sacrificii, vorr à essere fatto con maggior sommissione e riverenza: perciò converrà alle volte curvare il petto e gestire con una mano o con due accostandole quello, come anco di porsi a ginocchioni, che sempre sarà meglio fatto con un solo ginocchio che con due avvertendo sempre di mettere interra quello che sarà dalla banda delli spettatori per avere occasione di tenergli più che sia possibile volto sempre la faccia.”

¹¹⁹ Bisaccioni, *Il cannocchiale per la finta pazza*, 30. Original text: “Onde scoperto Achille da'gesti, e dalla dispostezza, Licomede conoscendo di non poter resistere a i decreti del Cielo, non ruscò che Achille promettesse di passare à Troia.”

In closing, a few guiding principles may be of use for the director and singer-actor of this repertoire. It would be impossible to fully reconstruct the day-to-day movement and gesture patterns of *Seicento* Venetian society, which actors required careful study and practice to emulate even in their own time. Fortunately, such a reconstruction is not necessarily desirable. Like the musical markers that communicate emotion in previous chapters, gestures are useful in performance today only if musicians can understand their significance and execute them correctly, and if the audience is also able to perceive their meaning. Gualandri agrees that attempting to copy *Seicento* stage movement solely for the sake of doing so can be a hindrance to communication between performers and audience:

Limiting ourselves to imitating mechanically the gestures that an actor or a singer could have used in the *Seicento*, with no real understanding of their profound significance, does not allow us to achieve expressivity. Rather, we forfeit the quality of spontaneity, and we risk appearing merely ridiculous. Our knowledge of the rhetorical language of gesture for this period allows us to communicate only as well as we might in a foreign language that we have acquired; when we wish to say something and the words we know are insufficiently expressive, we must consult a dictionary to find a more appropriate synonym.¹²⁰

Thus, while the descriptions of movement and facial expressions above may seem relatively easy to copy, to do so gratuitously today would be to create the very effect that the original performers were seeking to avoid: one of affectation or mannerism that distracts viewers from the overall musical and dramatic performance. To borrow Gualandri's metaphor, the information included in this chapter is intended to supplement our gestural dictionary and aid performers by providing

¹²⁰ Gualandri, *Affetti, passioni, vizi e virtù*, 15. Original text: "Limitandosi a imitare meccanicamente i gesti che avrebbe potuto fare un attore o un cantante del seicento, senza alcuna coscienza del loro significato profondo, non è possibile acquisire alcuna espressività, anzi, si perderà spontaneità e si rischierà di cadere nel ridicolo. La padronanza della retorica gestuale di allora, invece, può consentire di sviluppare una certa autonomia, un'indipendenza paragonabile a quella che solo la buona conoscenza di una lingua straniera permette: la capacità, quando non si conosce un vocabolo, di trovare un sinonimo che permetta di esprimere lo stesso concetto, senza dover ricorrere incessantemente al dizionario."

options or starting points from which a personalized interpretation of the character's physicality can develop organically through rehearsal and study.

Most importantly, actors should seek a natural correspondence between gestural possibilities drawn from historical accounts and the music itself. The composers of Venetian opera excelled in conveying emotional states through their musical settings, and their choices in selecting tempo, rhythm, melodic shape, and moments of silence (through rests) inherently offer the performer subtle indications of emotional intensity and corresponding states of physical engagement or repose. While rehearsing scenes for Ottone or Egeo, a thoughtful performer might find moments when the text and music suggest that sinking down in a gesture of supplication would be natural. When singing Climene or Isifile, the information on physical signs of sorrow and weeping can provide inspiration for spontaneous experimentation with sighs, stillness, and downward directionality while rehearsing to find an interpretation that perfectly fits the line-by-line fluctuation of emotional intensity and the performer's informed interpretation of the character.

The ultimate goal of this process is thus to approach the music in a way that draws out its inherent gestural qualities, but then to develop these impulses into stage movement that appears natural today. Referring to her production of the Roman opera *La vita humana* (libretto by Giulio Rospigliosi and music by Marco Marazzoli, premiered 1655), opera director Kate Brown describes how she observed a similar process in action during her company's rehearsals.¹²¹ Although she did not ask actors to mimic Baroque gestures and physical bearing, they began the rehearsal process using naturalistic movement (by today's standards) and by the end of rehearsals, their postures and movements had altered naturally in ways that suggested "the acting

¹²¹ Kate Brown, "Representations," in *Performing Practice in Monteverdi's Music*, ed. Raffaello Monterosso (Cremona: Fondazione Claudio Monteverdi, 1995), 271.

treatises of the time.”¹²² She attributes this to the way the music and words communicate action, emotion, and movement, and she reports that the resulting performance was remarkably effective and inspired her to explore this process further:

This for me has great implications for the future possibilities of presenting early opera. If we can really recreate—and not simply reconstruct—an acting style that responds to the flexibility of the music, then we have a chance of communicating on a different level. But it needs to be real physical theatre, a true body-language, and we need to keep monitoring its effects.¹²³

Brown’s account affirms the presence of gestural implications in the music of *Seicento* repertoire. When sensitivity to those musical impulses is combined with the acquisition of a vocabulary of historical gesture appropriate to the pre-1660 stage, the possibilities that Brown describes will become even more promising.

¹²² Brown, “Representations,” 271. Unfortunately, Brown does not specify the treatises to which she refers here.

¹²³ Brown, “Representations,” 271.

CHAPTER XIII

CONCLUSION

Through comparative analysis of scenes drawn from a representative group of Venetian operas, this study reveals the textual and musical elements that work in combination in this repertoire to depict a variety of distinct affects, which appear in various levels of intensity and sometimes in combination with other affects. The connection between text, music, and affect is consistent with the prevailing Aristotelian understanding of emotion in *Seicento* Venice, which is manifested in depictions of affect through their causal relationship to the surrounding dramatic situation and their basis in Aristotle's own descriptions of emotions. This chapter describes the wider applications of this thesis and its resulting conclusions, including: a discussion of practical applications for scholarship and performance; a description of the boundaries of applicability for this information on the system of affective depiction in *Seicento* Venetian opera; some suggestions for related future scholarship; and a brief summary of conclusions related to musical markers for emotion in this repertoire.

Practical Applications

The information presented in Chapters V through X is designed to aid scholars, directors, and performers in interpreting the affective content not only of the operas included as case studies in this dissertation, but of any public operas that were produced within the Venetian republic during the years covered by this study. As new score editions become more widely available for the works of Francesco Cavalli and other composers of Venetian operas (and as productions based on these new scores begin to take place), this method for isolating and interpreting sections of distinct affects within these works will be useful. Many of these operas

do not have the relatively long production history of well-known Baroque repertoire such as George Frideric Handel's operas (or indeed Monteverdi's *Ritorno* and *Incoronazione*), and due to their corresponding lack of established directorial conventions, the additional interpretive guidance that this study provides will be of use. Increased access to new score editions and performances that reflect recent research on these operas will likely encourage continued scholarship focused on interpreting this repertoire. Future scholars will be able to use the markers identified in Chapters V through X to assess affective content in the works they analyze, and the contextual information in Chapters III and IV will facilitate the process of evaluating the role that Aristotelian emotional theory plays in character depictions for related repertoire.

Three brief examples here illustrate the variety of possible applications that material gleaned from this dissertation will have for scholarship and performance. Passages of music in which emotional responses are seemingly ambiguous or polyvalent also become more intelligible and interpretable when their affective characteristics can be identified as such. Viewing multi-emotion scenes such as the mad scene and lament as a series of affects, resulting actions, and ensuing reactions brings to light the variety and affective richness that these scenes contain. In less unusual cases such as long monologue scenes that at first appear to express a single affect, such as Alidoro's unhappy response to Orontea's sudden, jealous diatribe against him in *Orontea* II.14 or Angelica's multi-section solo passage in *Medoro* III.3, in which she struggles with her feelings for Medoro. When scholars and performers approach scenes such as these with an awareness of their basis in Aristotelian emotional understanding, the process of analysis and character development becomes much more fruitful. In these situations, individuals can apply a simplified version of this study's method to reveal the affective content of the scene where it truly resides: on the small, line-by-line level. Ideally, such a scene study would begin with

textual analysis to divide the scene into smaller semantic units using the criteria presented in Chapter II. Next, the music for each section can be examined for markers for individual emotions to reveal the composer's musical interpretation of the character's affect. This process will reveal sections of the scene in which the character experiences emotion (either single or mixed with others), acts in response to this emotion (either through physical actions or mental decisions/acts expressed through text), and experiences a new emotion or emotional intensity as the result of this new action.

This scene study approach can also aid in the process of discerning affective qualities in sections of text and music that constitute unusual workings of emotion, such as the mad scene (for example). Although this type of scene was popular with audiences in the 1640s, it contains bewildering emotional content that could be ambiguous or confusing for scholars, performers, and audiences today. Chapter X addresses the rapid, extreme affective shifts that take place in the two mad scenes in Cavalli's *Egisto* (III.5 and III.9). Approaching such a scene without an awareness of its basis in an Aristotelian understanding of emotional processes would result in an incomplete or inaccurate interpretation. For directors and performers approaching such an unusual and complex scene as *Egisto* III.5 or III.9, it is tempting to use added visual elements to create an artificial context that explains Egisto's sudden changes of focus and mood or gives rise to his hallucinations or delusions. It might also seem necessary to exaggerate the character's emotions for dramatic (or even comic) effect in ways that do not reflect their genuineness.

Although madness is depicted in this repertoire through a break with the normal process of affect as a response to dramatic situations and actions, this does not discount the veracity of the character's fear, amusement, sadness, or anger. It is true that these affective responses are unpredictable due to the loss of a logical connection with the character's real surroundings and

that they instead reflect responses to imagined or illogically connected events, but the emotions themselves are real. The anger, sadness, fear, and joy that Egisto experiences during his mad scenes are high-intensity versions of those affect, but genuine ones, and they should be portrayed or analyzed as such. Therefore, careful scene study that considers each small semantic unit individually for its action-based and affective content—while recognizing that the causal relationship between the two is lacking due to the character’s madness—is necessary to produce an effective interpretation.

The sample scene analysis of Ottone’s monologue in *Incoronazione* I.12 that appeared in Chapter II offers one more example of the possible application for material gleaned through this study. The process of evaluating affective content through musical characteristics associated with individual emotions reveals moments when markers for emotion are not particularly present or when the character’s apparent emotion (as projected in the text) does not match the affect that the music projects. Situations like these invite further investigation, as they suggest that something other than affective depiction may be occurring at that point in the scene. These moments can be examples of the composer’s authorial voice rather than character depiction (as in Ottone’s case), as the composer is able to undermine the words by contradicting their meaning through their musical setting. These examples can also have implications related to the character’s level of sincerity, and they may signal attempts at deceit. The many depictions of characters who lie in this repertoire invite further study regarding the use of affective markers to persuade and deceive, along with the relationship that this practice may bear to Aristotle’s ideas on the manipulation of emotion for persuasive purposes.¹

¹ To name just a few examples of scenes in which depictions of lying could yield further insights into the role of affect in persuasion, Clori pretends not to recognize her fiancé Egisto in *Egisto* II.2; Leomede lies to Angelica about the contents of a letter from Medoro in *Medoro* II.17; and Ottone lies repeatedly to Drusilla in their scenes together in *Incoronazione* (most notably in II.13).

Boundaries of Application and Opportunities for Future Scholarship

The careful selection of case studies for use in this project has ensured that each chapter contains data that reflects the practices of all four of the prominent composers chosen to represent the Venetian operatic practices of this time span (Claudio Monteverdi, Francesco Cavalli, Antonio Cesti, and Francesco Lucio). The group of operas considered here also enables comparison of examples of affective depiction throughout the years when the conventions of Venetian opera were becoming established, beginning with Monteverdi's *Il ritorno d'Ulisse in patria* in 1640 (one of the earliest extant Venetian operas) and ending with Lucio's *Il Medoro*, which premiered two years before Cavalli's departure for France in 1660 (the end boundary of this study's time period). Thus, this dissertation does not seek to address relationships between text, music, and affect in earlier or contemporaneous repertoire for other locations or purposes, such as the earliest operas (those designed for court settings), operas produced for private performance in Rome, or vocal chamber music (such as the solo cantata). This study also does not attempt to elucidate the transitional process from the Aristotelian-based understanding of emotion addressed here to the later practices of affective expression manifested in Italian operas composed in the post-1660 *opera seria* tradition. Considering these boundaries for the application of this study's conclusions, the task of comparing the selected composers' means of affective expression with those of other composers active in Venice from 1638 to 1660 could be a fruitful future avenue of research. Similarly, an investigation of the process of change in affective understanding and depiction practice that took place in Italy between 1660 and the flowering of the *opera seria* could contribute to the fields of both musicology and historical philosophy.

One surprising outcome of this study in particular merits further investigation through separate scholarship. The process of investigation that appears in Chapter II reflects an initial expectation that analysis would reveal widespread harmonic practices or associations with particular keys that are instrumental in the depiction of affect in this repertoire. Several existing studies have explored the relationships between specific keys and emotions and produced compelling conclusions. In particular, Eric Chafe's findings connecting certain tonalities and tonal shifts in the works of Claudio Monteverdi and his resulting interpretations of affective content in these operas are generally compatible with the present study.² Another scholar addressing affect in this repertoire also approached this question from the perspective of tonality: Francesco Dalla Vecchia in his dissertation, "Key Symbolism in Cavalli's Arias."³ Both of these publications reveal relationships between particular keys and emotions within the works of single composers.

Yet in the course of analysis for this dissertation, which reflected a more comprehensive analysis of techniques for affective depiction across two decades and the works of four composers, relatively few compositional procedures related to harmony or choice of keys have emerged as indicators of affect. During the research process, two issues became evident that complicate the process of assessing this relationship across the sample group of seven operatic works. The first is a source problem, in that most of the extant scores for these operas are not copies that were used for performance, and some were likely produced years after the works

² Eric T. Chafe, *Monteverdi's Tonal Language* (New York: Schirmer, 1992).

³ Francesco Dalla Vecchia, "Key Symbolism in Francesco Cavalli's Arias," PhD diss., University of Iowa, 2011. Torquato Accetto's *Della dissimulazione onesta* would also be a valuable resource for such a project. Torquato Accetto, *Della dissimulazione onesta*, ed. Salvatore Silvano Nigro (Turin: Einaudi, 1997), E-book edition,

premiered. Thus, it is not always safe to assume that other copies of the same opera (no longer extant) used the same transpositions as these scores.

The second is the fact that in practice, the keys and transpositions that composers selected depended on the tessitura of each individual singer. Composers often knew in advance who would sing each role and could match musical demands to the performer's vocal range and skill level, but when substitutions in the cast occurred due to death, illness, or contract disputes, transposition likely occurred for practical reasons. It is therefore difficult to ascertain in which cases an extant score reflects a large-scale process of tonal planning that could support key associations of this type. While it is possible to mitigate these challenges in examining the works of a single composer as Chafe and Dalla Vecchia have, the difficulties are magnified in an investigation of the scope of this dissertation.

This study did identify some correlations between harmony and affective expression, particularly in the emotions of happiness and sadness (presented in the chapters for those emotions). These included some markers related to choice of mode (particularly in happiness), harmonic shifts, rate of harmonic change, and relative consonance or dissonance between voice and *continuo*. This investigation did not reveal, however, the key relationships with affect that Chafe or Dalla Vecchia identified in their own studies as trends that extended to the works of other composers. Thus, it appears likely that while the works of Monteverdi and Cavalli show correlations between affects and specific keys (and, in Monteverdi's case, particular shifts between hexachords), these compositional practices appear to be highly individual and reflect each composer's personal style. A new study that approaches the question of harmony or key selection from this perspective (rather than as a single element in a more comprehensive analysis

of affective depictions) would be possible in the future, and such a study could complement this one in revealing ways.

Finally, the material presented in Part V, “Affective Content in Performance,” suggests the need for continued research into *Seicento* staging and gestural practices and their relationships to operatic music. It is likely that unexamined documents exist in archives in Venice and elsewhere that could contain further accounts of performance or information on the lives and training programs of opera singers in this time and place. Although this study has focused on materials available in Venice, the fact that many successful singers were born or trained in Rome suggests new avenues of investigation.⁴ Also, this study included documents on *Seicento* gesture such as Giovanni Bonifacio’s *L’arte de’ cenni* and Giovan Battista Della Porta’s *Della fisionomia dell’uomo*, but it was beyond the scope of these two chapters to describe relationships between these publications and visual artworks of the same period and the implications that these may have for reconstructing the visual aspects of performing affective content in opera. Considering the scope and purposes of these two chapters, evidence drawn from paintings, drawings, and other visual images of the human form did not prove sufficiently relevant for inclusion here.⁵ A project expanding these two chapters could draw on these visual sources as well as further treatises related to the depiction of affect in painting, drawing, or sculpture such as Giovanni Paolo Lomazzo’s *Trattato dell’arte de la pittura*.⁶

⁴ Beth Glixon, “*La sirena antica dell’Adriatico: Caterina Porri, a Seventeenth-Century Roman Prima Donna on the Stages of Venice, Bologna, and Pavia*,” in *Musical Voices of Early Modern Women: Many-Headed Melodies*, ed. Thomasin Lamay (Burlington, VT: Ashgate, 2005), 212-13.

⁵ Giovanni Bonifacio, *L’Arte de’ Cenni* (Vicenza: Francesco Grossi, 1616) and Giovan Battista Della Porta, *Della fisionomia dell’uomo*, ed. Mario Cicognani (Milan: Longanesi, 1971).

⁶ Giovanni Paolo Lomazzo, *Trattato dell’arte de la pittura* (Milan: Paolo Gottardo Pontio, 1584).

Brief Summary of Conclusions

Analysis for this project shows that a wide variety of musical characteristics can serve as markers for emotion in this repertoire, although the most frequently occurring correlations between musical features and specific affects involved a relatively small group of parameters. Melodic character emerges as a primary means for communicating emotional qualities in the text, as many markers are related to shapes and gestural features of the vocal line, as well as the interaction between the melodic and *continuo* lines. The importance of the vocal line in conveying affect that this study identifies is consistent with statements from *Seicento* opera creators such as Claudio Monteverdi and the anonymous author of *Il corago*, who describe effective operatic representations of emotion as mimicking the heightened speech of the talented stage actor.⁷ Although we cannot compare musical settings with actual *Seicento* speech, each of the melodic characteristics that appears in multiple case studies here suggests thoughtful attention to the speech patterns of people expressing various emotions and intensities: extreme emotions tend to use a wider or higher tessitura, more volatile gestures (such as leaps), and shorter phrase lengths, but lower intensities and calmer emotions avoid these.

In general, these musical characteristics tend to work as dichotomies that align with Aristotle's two types of affects: the pleasurable and the painful.⁸ Whereas characters who experience happy emotions, such as hope or requited love, express these feelings through vocal lines that are predominantly conjunct and through graceful ornaments such as rising scalar gestures or meandering, turn-like melismas (respectively), melodies depicting Aristotle's painful

⁷ Letter from Monteverdi to Alessandro Striggio, Venice, 9 December 1616, transcribed in Claudio Monteverdi, *Lettere, dediche e prefazioni*, ed. Domenico de' Paoli (Rome: De Santis, 1973), 87 and Anon., *Il Corago, o vero, Alcune osservazioni per metter bene in scena le composizioni drammatiche*, ed. Paolo Fabbri and Angelo Pompilio (Florence: L. S. Olschki, 1983), 67-68.

⁸ Aristotle, *Nicomachean Ethics*, trans. H. Rackham, Loeb Classical Library 73 (Cambridge, MA: Harvard University Press, 1926), 87. (1105a1-3)

emotions of sadness, anger, and fear are prone to disjunct motion and larger leaps. Some affects also carry specific harmonic and cadential features. For example, pleasurable emotions frequently use minor modes and prevailing consonance along with the joy cadential formula (which also appears in happy love and in situations when one character seeks to convince or cajole another), in contrast with sadness, which features prominent use of dissonance and a different cadential gesture that emphasizes the minor third above the *continuo* note through its melodic motion. Tessitura is also a relevant parameter, as it tends toward a wider overall vocal range and greater use of upper extremities of the voice in high-intensity emotions in general, but sudden leaps into a high tessitura are particularly common in motions that are painful (sorrow, fear, and anger). Phrase lengths as affective markers also vary from one affect to another, as vocal phrases are longer for scenes of happiness and moderate sadness, but short or fragmentary in scenes depicting anger, fear, and high-intensity sorrow.

One particularly far-reaching conclusion arising from this study is the idea that affective markers can be freely combined to depict mixed or gradually shifting emotions. The Aristotelian understanding of emotion that underlies this music enables such complex depictions and permits librettists and composers to produce scenes that contain several contrasting emotions. The resulting scenes display the textual, musical, and affective variety that is the mark of success in opera production according to the author of *Il corago*.⁹ The capability of this music to depict mixtures of emotions reflects the fundamental differences that separate an emotional response

⁹ Anon., *Il Corago, o vero, Alcune osservazioni per metter bene in scena le composizioni drammatiche*, ed. Paolo Fabbri and Angelo Pompilio (Florence: L. S. Olschki, 1983), 62. Original text: “Per rimediare dunque per quanto si potria a questi incommode e mancamenti di varietà, vivacità et ornato maestrevole di cantare, sarà necessario che il poeta sia il primo a disporre la poesia in modo che non isforzi il compositore musico a commettere simili difetti e restar privo di tali grazie et ornamenti, imperoché se il poeta non darà con l’invenzione, disposizione, figure e metri occasione anzi necessità di notabili varietà, vivezze e leggiadrie musicali, non potrà il musico se non infelicamente adoprare la sua arte et il cantore sarà necessitate ad apportar pochissimo diletto, anzi a venir quanto prima in tedio e fastidio alli uditori.”

based in Aristotelian philosophy from one based in Cartesian thought. It is the possibility for rapidly changing emotion in response to unfolding action that makes the nuanced depictions in early Venetian operatic repertoire so rich and complex. The concept of mixed or polyvalent emotions would not be consistent with Descartes' strict categorization of emotion in *Les passions de l'âme* or the separation that he implies between the affective experience and the situation or series of actions surrounding it, which found expression in the musical structures and affective theories of later *opera seria*.¹⁰

¹⁰ René Descartes, *Les passions de l'âme* (Paris: Henri le Gras, 1669). Peter Kivy, *Ossmin's Rage: Philosophical Reflections on Opera, Drama, and Text* (Princeton: Princeton University Press, 1988), 97-132.

APPENDIX

TEXTUAL ANALYSIS FOR MUSICAL EXAMPLES

The tables included here contain textual analysis for selected case studies. This appendix includes only scenes that were selected for interpretation in the preceding chapters, and they correspond with the musical examples in the text of each chapter. For convenience in cross-referencing, the example headings given here match those of the relevant example in the chapter text, as well as their entries in the Table of Musical Examples. Transcriptions of libretto text conform to the editorial guidelines in Chapter II: Notes on Translation and Textual Transcription Practices; thus, the frequent instances of missing punctuation in the original documents are maintained here. Any missing letters in the original print that may cause confusion have been supplied in brackets. Capital letters (other than proper nouns) signal the beginning of a line of poetic text; thus, any line in a table that begins with a lower-case letter signals that the line of text is broken here to reflect two different small semantic units, usually because the line contains more than one verb or deictic focus.

Key: Textual Transcriptions of Character Speech

In transcriptions throughout this appendix, plain text, italics, and (rarely) underline are used to distinguish between the voices of different characters in scenes depicting dialogue. The styles of the characters' names given in the "Text" heading for the table indicate which character's text is placed in italics or underline throughout that table. Bold text in character speech indicates that the libretto specifies that both characters should speak this text together (usually in the context of a duet, which *Seicento* publishers indicate through brackets or bold text). Plain text in brackets sometimes appears in these transcriptions in sections of dialogue, and these brackets indicate that the character speaking that text is not experiencing or expressing the relevant emotion; these brief lines of

text are therefore included only for the reader's convenience in interpreting the dramatic context surrounding the other character's speech, which is depicting a relevant emotional response. In the "Affect" column, a forward slash indicates a mixture of two emotions.

Chapter V: Depictions of Jealousy, Anger, and Hatred

Ex. V.1-4: Monteverdi and Busenello, *Incoronazione I.9*.¹

Text NERONE	Verb Person/Tense	Action	Affect	Intensity of Affect
Son risoluto insomma,/Ò Seneca, ò maestro,/di rimovere Ottavia/Dal posto di consorte,/E di sposar Poppea.	1 st /present	informing	calm/happy	neutral
[Seneca's text omitted; Seneca remains relatively calm and self-assured throughout.]				
La legge è per chi serve,	3 rd /present	arguing	annoyance	low
e se vogl'io	1 st /present conditional			
Posso abolir l'antica e indur le nove.	1 st /present			
È partito l'Imperio:	3 rd /past perfect	declaring	annoyance	(rising)
è il Ciel di Giove,	3 rd /present			
Ma del mondo terren lo scettro è mio.	3 rd /present			
[Seneca]				
La ragione è misura rigorosa/Per chi ubbidisce, non per chi comanda.	3 rd /present	arguing	annoyance	medium
[Seneca]				
Lascia i discorsi;	2 nd /imperative	ordering (Seneca to be quiet/submissive)	anger	medium
io voglio a modo mio.	1 st /present			
[Seneca]				
Del Senato e del Popolo non curo.	1 st /present		anger	(rising)
[Seneca]				
Trarrò la lingua a chi voccà biasmarmi.	1 st /future	threatening	anger	high
[Seneca]				

¹ Giovanni Francesco Busenello, *L'incoronazione di Poppea* (Venice: Andrea Giuliani, 1643), 22-23.

Ottavia è infrigidita ed infeconda.	3 rd /present	explaining (making excuses)		(falling)
[Seneca]				
A chi può ciò che vuol ragion non manca.	3 rd /present	arguing/disputing		medium
[Seneca]				
Sarà sempre più giusto il più potente.	3 rd /present			(rising)
[Seneca]				
La forza è legge in pace e spada in guerra,	3 rd /present			high
E bisogno non ha della ragione.	3 rd /present			
[Seneca]				
Tu mi sforzi allo sdegno:	2 nd /present (direct object = Nerone)	warning/threatening	anger	very high
al tuo dispetto,/E del popolo in onta, e del Senato,/E d'Ottavia, e del Cielo, e dell'abisso,/Siansi giuste od ingiuste le mie voglie,	(implied: 3 rd /present)	declaring/swearing		
Hoggi hoggi Poppea sarà mia moglie.	3 rd /future			
[Seneca]				
Levamiti dinanzi/ Maestro impertinente,/ Filosofo insolente.	2 nd /present imperative	ordering		extreme
[Seneca]				

Ex. V.5: Cavalli and Cicognini, *Giasone* II.(14 in libretto; 15 in score).²

Text ISIFILE MEDEA	Verb Person/Tense	Action	Affect	Intensity of Affect
Se per scherzo m'onori,	2 nd /present (conditional)	reprimanding	anger	medium
Donna, di cui non sò lo stato, o'l nome,				(rising)
Benche acchiusa in queste umili spoglie,	1 st (implied)/present (conditional)			
Ti mostrerò con tua vergogna eternal,	1 st (direct object = Medea)/future			
Ch'io son Regina, e di Giason la Moglie;	1 st /present	declaring/revealing	love	medium

² Giacinto Andrea Cicognini, *Giasone* (Venice: Giacomo Batti, 1649), 89.

Giasone son tua,				(rising)
sei mio,	2 nd /present			
Lassa questa vagrante	2 nd (direct object = Medea)/present (imperative)	commanding Giasone (or pleading?)	love/anger	high
Ritorna a questo sen marito, e Amante;	2 nd (direct object = Isifile)/present (imperative)			
<i>Che compita Regina,/della carne dell'huom/ladra assassina,</i>	[2 nd or 3 rd /present]	mocking	calm	neutral
<i>Ah signora, ah Madonna,</i>	[2 nd /present]			
<i>Gentil il vostro humor, vago lo scherzo,</i>	3 rd /present			
<i>Mà non convien pregiudicar al terzo.</i>				
Quai scherzo vai sognando	2 nd /present	insulting/Condemning	anger	high
Importuna, indiscreta, Disonesta, Arrogante, Impertinente, ardita, Insolente, impazzita?				

Ex. V.6: Cavalli and Cicognini, *Giasone* II.(14 in libretto; 15 in score).³

In dietro ò Rea Canaglia,	2 nd (direct object = Medea)/present imperative	commanding	anger	very high
Arrestar Regie membra Non è forza, che vaglia;	infinitive/present	(moralizing)		
ancor tentate Anime scelerate?	3 rd plural/present	asking		
Non sol le vostre forze, Ma d'Erebo i Legami Spezzerò,	1 st /future	declaring/threatening		extreme
svellerò;	1 st /future			
Chi non teme di morte Sà da i Tartarei fondi	3 rd /present			
Sbarrar le mura, e diroccar le porte.	infinitive			

Ex. V.7a-c: Cesti and Cicognini, *Orontea* II.4-5.⁴

Text ORONTEA CREONTE	Verb Person/Tense	Action	Affect	Intensity of Affect
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³ Cicognini, *Giasone*, 89.

⁴ Cicognini, *L'Orontea* (Venice: Steffano Curti, 1666), 32.

Come ardisci frenar le mie vendetta.	2 nd /present	questioning (Creonte)	annoyance	medium
[Creonte's s text omitted; Creonte remains relatively calm and self-assured throughout.]				
Offese la Giustitia,	3 rd /past	condemning Giacinta	anger	low
è traditore.	3 rd /present			
[Creonte]				
Mi confessò le colpe, e il suo delitto.	3 rd /past			
[Creonte]				
Questo mi confessò,	3 rd /past			(rising)
di morte, è degno.	3 rd /present			
[Creonte]				
Taci, taci non più,	2 nd /present imperative	giving orders	anger	high
da me partiti tù.	2 nd /present imperative			
[Giacinta takes her leave.]				
Scena 5a.				
Così arrogante sei?	2 nd /present	questioning Creonte	anger	medium
[Creonte]				
Chi mi pubblica Amante è mentitore.	3 rd /present	declaring/condemning	anger	high
[Creonte]				
M'accende à sdegno il tuo parlar insano.	3 rd /present			(rising)
<i>Genitrice dell'odio è veritade.</i>	3 rd /present	moralizing/remonstrating	calm	neutral
Non amo,	1 st /present	forswearing (love)	anger	very high
non amai,	1 st /past			
non amerò.	1 st /future			

Ex. V.8: Monteverdi and Busenello, *Incoronazione I.5*.⁵

Text	Verb Person/Tense	Action	Affect	Intensity of Affect
OTTAVIA				
Destin, se stai là sù,	2 nd /present: Giove	revolting against a deity (Destin)	anger	high
Giove ascoltami tu:	2 nd /imperative	revolting against/commanding a deity (Giove)		

⁵ Busenello, *L'incoronazione di Poppea*, 16-17.

se per punir Nerone	2 nd /present (conditional)	accusing Giove of weakness/cruelty		(rising)
fulmini tu non hai,				extreme
d'impotenza t'accuso,	1 st /present	realizing she has blasphemed/repenting	fear/sadness (shame)	medium
d'ingiustizia t'incolpo.				
Ahi, trapasso tropp'oltre e me ne pento.				

Ex. V.9: Monteverdi and Busenello, *Incoronazione I.4*.⁶

Text POPPEA	Verb Person/Tense	Action	Affect	Intensity of Affect
Nò, nò, non temo, nò, di noia alcuna,	1 st /present	proclaiming	happiness	high
Per me guereggia Amore, e la Fortuna.	3 rd /present			

Chapter VI: Depictions of Joyful Emotions

Ex. VI.1: Cavalli and Cicognini, *Giasone I.11*.⁷

Text GIASONE MEDEA	Verb Person/Tense	Action	Affect	Intensity of Affect
<i>Tu ridi? ancor tu ridi?</i>	2 nd /present	Asking	Annoyance	Low
Regina intendo intendo	1 st /present	laughing/revealing his understanding of Medea's trick	surprise/happiness	high
Leggiadro scherzo a fè, fà ciò che vuoi,	3 rd /present			
Che son favori miei, li scherzi tuoi.	3 rd (pl.)/present	asking	annoyance	low
<i>Che scherzi? che favori?</i>	[3 rd (pl.)/present]			
Frena questi rigori;	2 nd /imperative	commanding	surprise/happiness	medium
Io ben fra l'ombra/Nei Giardini d'Amor colsi le rose,	3 rd /remote past	explaining	happiness	high
Ma al tatto, ed all'odore/Le riconobbi intatte, e rugiadosa.	1 st /remote past (reflexive: 3 rd plural)			

⁶ Busenello, *L'incoronazione di Poppea*, 16. This example does not depict anger; rather, it is included in the chapter on Anger for comparison between this use of *stile concitato* with warlike textual imagery, which is distinct from the use of *concitato* elements in depicting anger.

⁷ Cicognini, *Giasone*, I.11 (no pagination).

Ex. VI.2 and 5: Lucio and Aureli, *Medoro* III.24.⁸

Text ANGELICA	Verb Person/Tense	Action	Affect	Intensity of Affect
O inaspettato, o lieta mia ventura.	[3 rd /present]	rejoicing	happiness	extreme

Ex. VI.3: Cavalli and Cicognini, *Giasone* I.15.⁹

Text MEDEA	Verb Person/Tense	Action	Affect	Intensity of Affect
Si, si, si,/ Vincerà/ Il mio Rè,	3 rd /future	rejoicing in future victory	hope/happiness	extreme
A suo prò/Deità/ Di la giù/Pugnerà;				
Si, si, si,/Vincerà,/ Vincerà.				

Ex. VI.4: Monteverdi and Busenello, *Incoronazione* III.1.¹⁰

Text DRUSILLA	Verb Person/Tense	Action	Affect	Intensity of Affect
Ò Felice Drusilla, ò che sper'io;	1 st /present	rejoicing	hope/happiness	very high

Ex. VI.6: Monteverdi and Busenello, *Incoronazione* III.5, mm. 30-54.¹¹

Text POPPEA NERONE	Verb Person/Tense	Action	Affect	Intensity of Affect
Chi fù il fellone?	3 rd /remote past	asking	surprise	medium
<i>Il nostro amico Ottone.</i>	[3 rd /remote past]	<i>answering</i>	<i>happiness</i>	<i>medium</i>
Egli da sè?	2 nd /present	asking	surprise/happiness	high
<i>D'Ottavia fù il pensiero.</i>	3 rd /remote past	<i>announcing</i>	<i>happiness</i>	<i>high</i>
Or hai, hai giusta cagione	2 nd /present	announcing	joyful anticipation	high
di passar al ripudio.	infinitive (implying future action)			

⁸ Aurelio Aureli, *Il Medoro* (Palermo: Pietro dell'Isola, 1667), 77.

⁹ Cicognini, *Giasone*, I.14 (no pagination).

¹⁰ Busenello, *L'incoronazione di Poppea*, 52.

¹¹ Busenello, *L'incoronazione di Poppea*, 56-57.

Ex. VI.7a-c: Monteverdi and Busenello, *Incoronazione* III.6.¹²

Text	Verb Person/Tense	Action	Affect	Intensity of Affect
Hoggi sarà Poppea/Di Roma Imperatrice,	3 rd /future	announcing	happiness	high
Io che son sua nutrice,	1 st /present	rejoicing		
Ascenderò delle grandezze i gradi:	1 st /future			
Nò nò col volgo io non m'abbasso più;	1 st /present (also implying future)			
Chi mi diede del tu,	3 rd /present		annoyance	low
Hor con nova armonia/Gorgheggierammi il vostra Signoria.	3 rd /future		happiness	high
Chi m'incontra per strada	3 rd /present			
Mi dice fresca donna, e bella ancora,				
Et io pur sò,	1 st /present	explaining	sadness (or jocular happiness)	(falling)
che sembro/Delle Sibille il legendario antico,				
Ma ogn'un così m'adulla,/Credendo guadagnarli,	3 rd /present (and gerund)		happiness	high
Per interceder gratie di Poppea.	(3 rd)/infinitive			
Et io fingendo	1 st /gerund			
non capir le frodi,	1 st /present (negative)			
In coppa di bugia bevo le lodi.	1 st /present			
Io nacqui serva,	1 st /remote past	reflecting		
e morirò matrona.	1 st /future			
Mal volentier morirò,				
Se rinascessi un dì,	1 st /conditional			
Vorrei nascer matrona, e morir serva.	1 st /present (also implying future)			
Chi lascia le grandezze,	3 rd /present	moralizing		
Piangendo à morte vò,				
Ma chi servendo sta,	3 rd /gerund			
Con più felice sorte,/Come fin degli stenti ama la morte.	3 rd /present			

¹² Busenello, *L'incoronazione di Poppea*, 56-57.

Chapter VII: Depictions of Sadness, Sorrow, and Related Painful Emotions

Ex. VII.1: Cavalli and Cicognini, *Giasone* II.1.¹³

Text ISIFILE	Verb Person/Tense	Action	Affect	Intensity of Affect	
Oreste ancor non giunge,	3 rd /present	complaining	sadness	low	
E pur' ogni momento/Accresce'l mio tormento,	(same but referring to self)			commanding	(rising)
e'l cor mi punge.					medium
Vanne mia fida Ancella,	2 nd /imperative	commanding			hope
Vanne al Porto vicino,					
Richiedi ogni Nocchier ch'ivi soggiorna,					
Se ancor da Colco il fido Oreste torna;	3 rd /present (conditional)				
Io trà'l solingo orrore/Compagna resterò del mio dolore.	1 st /future	deciding	sadness	high	

Ex. VII.2: Cavalli and Faustini, *Egisto* II.6.¹⁴

Text CLIMENE	Verb Person/Tense	Action	Affect	Intensity of Affect	
Piangete occhi dolenti,	3 rd (pl.)/ imperative	ordering	sorrow	very high	
E al flebil pianto mio/Pianga la fonte, e il rio;					
Articolate accenti/Frondose, e mute piante					
De' miei casi infelici/Selvaggie spettatrici.					
E narrate pietose	3 rd (pl.)/ imperative	ordering (new topic)		sorrow/anger	extreme
A chi di quà se'n passa/L'empia mia sorte, ahi lassa,					
E l'altrui tradimento;					
Al mesto mio lamento/E progne, e Filomena/ Accompagnino i loro/Queruli, e tristi canti.					
Ah simplicette amanti/Non credete à promesse	3 rd (pl.)/ imperative (new direct object)	warning	sorrow/anger		extreme
Di giovane amatore./Ch'hà volubile il core,	3 rd /singular				

¹³ Cicognini, *Giasone*, 54-55.

¹⁴ Giovanni Faustini, *L'Egisto* (Venice: Pietro Miloco, 1654), 45-46. Note: The preceding scene and this one also make up part of Ex. VII.7-10. A textual analysis for the complete lament scene appears below in the table for that example.

E la sciagura mia/De suoi spergiuri esempio hora vi sia.	3 rd /subjunctive			
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Ex. VII.3-5: Monteverdi and Busenello, *Incoronazione* III.7, mm. 1-14.¹⁵

Text	Verb Person/Tense	Action	Affect	Intensity of Affect
OTTAVIA				
À Dio Roma, à Dio Patria,	(none)	taking leave	sorrow	high
amici à Dio,				
Innocente da voi partir convengo.	1 st /present		sorrow/despair	(rising)
Io vado à distillarmi in pianti amari,	1 st /present (but describing			
Navigo disperata i sordi mari.	future activity)			
L'aria, che d'hora in hora riceverà i miei fiati,	3 rd /future		sorrow/love	
Li porterà per nome del cor mio				
À veder, à baciare le patrie mura,	(3 rd /infinitive, describing future action)			
Et io starò solinga,	1 st /future		sorrow sorrow	
Alternando le mosse ai pianti, ai passi,	1 st /progressive			
Insegnando pietade ai tronchi, e ai sassi.	(describing future action)			
Ahi, sacrilego duolo, tu m'interdici il pianto,	2 nd /present	addressing personified		extreme
Mentre lascio la patria,	1 st /present	Suffering		
Nè stillar una lagrima poss'io;				
Mentre dico ai parenti, e à Roma: à Dio.		taking leave of Rome/family/subjects		

Chapter VIII: Depictions of Loving Emotions, Both Happy and Unhappy

Ex. VIII.1a and 2: Cesti and Cicognini, *Oronthea* I.7.¹⁶

Text CORINDO	Verb Person/Tense	Action	Affect	Intensity of Affect
Come è dolce il vezzeggiar/Amorosa belta, Che cortese ti dà	3 rd /present (reflexive)	reflecting on an affect (love)	love/happiness	high

¹⁵ Busenello, *L'incoronazione di Poppea*, 56.

¹⁶ Cicognini, *L'Oronthea*, 20.

Quanto il cor sa bramar,	3 rd /present			
E se dolce è quel piacer,	3 rd /present (conditional)			
Quant'è più dolce nel suo sen goder.				

Ex. VIII.1b: Cesti and Cicognini, *Orontea* I.8.¹⁷

Text SILANDRA	Verb Person/Tense	Action	Affect	Intensity of Affect
Come [dolce] m'invaghi/Il bell'oro d'un crin,	3 rd /remote past (reflexive: self)	reflecting on an affect (love)	love/happiness	high
Come un guardo Divin/I miei spirti ferì,				
E se dolce è il suo ferir	3 rd /present (conditional)			
Quant'è più dolce nel suo sen gioir.				

Ex. VIII.3a-b: Monteverdi and Badoaro, *Ritorno* III.10.¹⁸

Text PENELOPE	Verb Person/Tense	Action	Affect	Intensity of Affect
Illustratevi o cieli,	3 rd (pl.)/ imperative	commanding	love/happiness	high
rinforatevi o prati,				
aure gioite.				
Gl'augelletti cantando,	3 rd (pl.)/gerund			
I rivi mormorando hor si rallegrino.	3 rd (pl.)/ imperative			
Quell'herbe verdegianti,/quell'onde sussurranti hor si consolino,				
Già ch'è sorta felice/Dal cenere troian la mia fenice.	3 rd /present	rejoicing		very high

Ex. VIII.4: Cavalli and Cicognini, *Giasone* I.2.¹⁹

Text GIASONE	Verb Person/Tense	Action	Affect	Intensity of Affect
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¹⁷ Cicognini, *L'Orontea*, 21.

¹⁸ Giacomo Badoaro, *Il ritorno d'Ulisse in patria* (manuscript, 1641), 58v-59.

¹⁹ This text does not appear in the 1649 libretto: Cicognini, *Giasone* (Venice: Giacomo Batti, 1649), where another aria text appears instead that is not set to music in the extant score. This version of the text comes instead from the manuscript score: Francesco Cavalli, *Giasone*, manuscript (Biblioteca Nazionale Marciana, Venice), It. IV 363[=9887].

Delizie, contenti/che l'alma beate	3 rd (pl.)/present	commanding	love/happiness	high
Fermate	3 rd (pl.)/imperative			
Sù questo mio core/Deh più non stillate/Le gioie d'amore	3 rd (pl.)/present			very high
Delizie mie care fermatevi qui	3 rd (pl.)/imperative	declaring		(falling)
Non sò che bramare	1 st /present			high
Mi basta così.	3 rd /present (but referring to self)			

Ex. VIII.5: Cavalli and Faustini, *Egisto* III.1.²⁰

Text LIDIO	Verb Person/Tense	Action	Affect	Intensity of Affect
È grato il penare,	3 rd /present	reflecting on an affect (love)	love/happiness	medium
è caro il languire,				
è vita il morire				
Per bella pietosa,/Per bella amorosa.	(none)			(rising)

Ex. VIII.6: Cavalli and Minato, *Xerse* I.5.²¹

Text ROMILDA	Verb Person/Tense	Action	Affect	Intensity of Affect
Coroniamo d'applausi	1 st (pl.)/ imperative	commanding	love/happiness	high
Lo stral, che mi piagò,	3 rd /remote past (reflexive: self)			
Sempre l'adorerò,	1 st /future (reflexive: 3 rd)	promising		(rising)
Sin ch'io beva de l'aure/I vitali alimenti.	1 st /subjunctive			

²⁰ Faustini, *L'Egisto*, 58.

²¹ Nicolò Minato, *Xerse* (Venice: Matteo Leni, 1654), 6.

Ex. VIII.7a-b: Monteverdi and Busenello, *Incoronazione* II.4.²²

Text VALLETTO DAMIGELLA	Verb Person/Tense	Action	Affect	Intensity of Affect
Dunque amor così comincia?	3 rd /present	asking	love	medium
È una cosa molto dolce?				
Io darei per godere il tuo diletto/I cireggi, le pera, ed il confetto.	1 st /present conditional			(rising)
Ma s'amaro divenisse questo mel,	3 rd /future subjunctive	asking		
Che sì mi piace,	3 rd /present (reflexive: self)			
L'adolciresti tu?	2 nd /conditional			
Dimelo di?	2 nd /imperative			
L'adolcirei, sì.	1 st /conditional	answering	love/happiness	medium

Ex. VIII.8: Cavalli and Cicognini, *Giasone* I.5.²³

Text GIASONE	Verb Person/Tense	Action	Affect	Intensity of Affect
Ferma Medea deh ferma	2 nd /imperative	begging	love	high
Le fuggitive piante./Senti adorata mia l'ultime voci/d'un disperato, e moribondo Amante.				

Ex. VIII.9: Cavalli and Cicognini, *Giasone* I.12, mm. 94-104.²⁴

Text MEDEA GIASONE	Verb Person/Tense	Action	Affect	Intensity of Affect
La tua moglie, il tuo ben, quella son'io.	1 st /present	announcing/revealing the truth	(unclear)	n/a

²² The text for this some of this scene is missing in the Venetian score of *Incoronazione*, and the scene is not present in the Neapolitan score. The version of the text given here comes from Claudio Monteverdi, *L'incoronazione di Poppea*, ed. Hendrik Schulze and Nicola Badolato, co-ed. Robert Michael Anderson, José Barnett Jr., Holly K. Cassell, Emily Hagen, Joy S. Hague, Kája Lill, Kenneth R. Lovern, Brandon K. McDannald, Sean Morrison, Emily M. Smith, Joseph A. Turner, and Andrew Vagts (Kassel: Bärenreiter Verlag, 2017), 93-97.

²³ Cicognini, *Giasone*, 28.

²⁴ Cicognini, *Giasone*, 44-45.

<i>O di gratie adorate/Notizie sospirate;</i>	<i>(none)</i>	<i>rejoicing/recognizing his beloved</i>	<i>happiness/love/surprise</i>	<i>very high</i>
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Ex. VIII.10: Monteverdi and Busenello, *Incoronazione I.13*, mm. 74-108.²⁵

Text DRUSILLA OTTONE	Verb Person/Tense	Action	Affect	Intensity of Affect
Temo che	1 st /present	challenging Ottone	fear/confusion	low
tu mi dica la bugia.	2 nd /subjunctive (reflexive: self)			
<i>Teco non può mentir la fede mia.</i>	3 rd /present	<i>reassuring</i>	<i>calm</i>	<i>neutral</i>
M'ami adunque.	2 nd /present (reflexive: self)	asking	fear/confusion	low
<i>Ti bramo.</i>	1 st /present (reflexive: 2 nd)	<i>promising (falsely)</i>	<i>calm</i>	<i>neutral</i>
E come in un momento?	(none)	asking	fear/confusion	low
<i>Amor è foco, e subito s'accende.</i>	3 rd /present	<i>answering</i>	<i>calm/annoyance</i>	<i>neutral</i>
Sì subite dolcezze/Hora gode il mio cor, mà non le intende,	3 rd /present (referring to own heart)	rejoicing (cautiously)	happiness/confusion	low
M'ami adunque.	2 nd /present (reflexive: self)	asking	happiness/confusion	low
<i>Ti bramo.</i>	1 st /present (reflexive: 2 nd)	<i>promising (falsely)</i>	<i>calm/annoyance</i>	<i>low</i>
<i>Ti dicin l'amor mio le tue bellezze</i>	3 rd /present (reflexive: 2 nd)			
<i>Per te nel cor hò nova forma impressa,</i>	1 st /present			
<i>I miracoli tuoi credi à te stessa.</i>	2 nd /imperative			
Lieta men vado.	1 st /present	rejoicing	love/happiness	high

Ex. VIII.11: Lucio and Aureli, *Medoro III.1*.²⁶

Text MEDORO	Verb Person/Tense	Action	Affect	Intensity of Affect
Acerbe rimembranze/A pianger mi sforzate	3 rd (pl.)/present	grieving	love/sorrow	high
Le tradite speranze/D'un core innamorato.	(none)			

²⁵ Busenello, *L'incoronazione di Poppea*, 29-30.

²⁶ Aureli, *Il Medoro*, 60.

Ex. VIII.12: Cavalli and Faustini, *Egisto* I.3.²⁷

Text EGISTO CLIMENE	Verb Person/Tense	Action	Affect	Intensity of Affect
Non meritò giamai/D'esser delusa la mia fè costante,	1 st /remote past	protesting	sadness/love	very high
Abbandonarmi per novello amante?	(implied 2 nd)	asking		(rising)
<i>Ei sogna, Egisto, Egisto</i>	3 rd /present	<i>attempting to wake Egisto</i>	<i>calm (concerned for Egisto)</i>	<i>neutral</i>
<i>Sorgi, sorgi,</i>	2 nd /imperative			
<i>ch'il giorno/Hà fatto à noi ritorno.</i>	3 rd /present			
Ohimè quai crude larve,/con oggetti à me fieri, e dolorosi/M'hanno turbato i placidi riposi?	3 rd (pl.)/recent past	trying to shake off frightening dream	confusion/sadness/love	very high

Ex. VIII.13: Cesti and Cicognini, *Orontea* II.10.²⁸

Text CORINDO	Verb Person/Tense	Action	Affect	Intensity of Affect
O Cieli a che son giunto/Così tosto il mio bene	1 st /recent past	complaining	sadness/love	high
Cangia pensieri, e voglie,	3 rd /present			
Così tosto discioglie/Il bel nodo d'Amore,				
E à mille pene/Mi condanna in un punto;	3 rd /present (reflexive)			
O Cieli à che son giunto.	1 st /(implying present)			(rising)
O femine bugiarde,/Così tradir sapete/Un'amator costante	3 rd (pl.)/present	condemning (women)	anger/love/sadness	very high
Così la fè rompete,/Mille volte giurata/A un fido Amante,	3 rd /present			
Che si consuma, et arde;/O femine bugiarde.				

²⁷ Faustini, *L'Egisto*, 14-15.

²⁸ Cicognini, *L'Orontea*, 38.

Ex. VIII.14: Cesti and Cicognini, *Oronthea* I.11.²⁹

Text ALIDORO SILANDRA	Verb Person/Tense	Action	Affect	Intensity of Affect
Hor s' Amore/Per me il core/Dolcemente ti ferì;	3 rd /remote past (reflexive: 2 nd)	declaring love	happiness/love	high
<i>Questo petto</i>	(none)	<i>declaring love</i>	<i>happiness/love</i>	<i>high</i>
Mio diletto	(none)	declaring love	happiness/love	high
Stringi pur/La Notte, e il dì.	2nd/imperative	commanding	happiness/love	very high

Ex. VIII.15: Cavalli and Faustini, *Egisto* III.11.³⁰

Text EGISTO CLORI	Verb Person/Tense	Action	Affect	Intensity of Affect
T'abbraccio,	1st/present (reflexive: 2nd)	declaring love while embracing	happiness/love	very high
ti godo,				
Ti stringo,				
ti annodo	1st and 2nd/imperative (reflexive: 1st and 2nd)	commanding		extreme
Amore mai più/Mi (Ti) sciolga da mè.				

Ex. VIII.16a-b: Cavalli and Faustini, *Egisto* III.10.³¹

Text CLIMENE LIDIO	Verb Person/Tense	Action	Affect	Intensity of Affect
La sua nera procella/Fà pullular contente,	3 rd /present	reflecting on an affect (love)	love/happiness	medium
e chiara luce/Produce,				
Crudo ei sembra, e non è,				
Deh, credetelo a me.	2 nd /imperative	commanding		(rising)

²⁹ Cicognini, *L'Oronthea*, 24-25.

³⁰ Faustini, *L'Egisto*, 92.

³¹ Faustini, *L'Egisto*, 87-88.

A l'amare, à l'amare,	(implied 2 nd /imperative)			high
Che chi non segue di Cupido l'orme	3 rd /present			very high
Provar non può delitie immense, e rare				
A l'amare, à l'amare.	(implied 2 nd /imperative)			

Chapter IX: Depictions of Transitional Affects

Ex. IX.1: Lucio and Aureli, Medoro I.12.³²

Text <i>BRILLO</i> <i>MEDORO</i>	Verb Person/Tense	Action	Affect	Intensity of Affect
<i>[In guerra l'acquistai.]</i>				
In guerra? e dove?	(implied 2 nd / remote past)	asking	surprise (negative)	high
<i>[Appresso quel Guerriero,/Che preservasti in vita.]</i>				
O Ciel, che sento?	1 st /present	(experiencing shock)	surprise (negative)	very high
<i>[Piano, piano Signore,/Lasciami la collana, e prendi poi/Il ritratto se'l vuoi, ch'io mi contento.]</i>				

Ex. IX.2: Cavalli and Minato, Xerse III.13, mm. 13-24.³³

Text <i>ROMILDA</i> <i>ARSAMENE</i> <i>[ARIODATE]</i>	Verb Person/Tense	Action	Affect	Intensity of Affect
<i>Hor che mi dite?</i>	2 nd /present (reflexive: self)	asking for clarification	surprise (positive)	medium, rising
<i>[Che vi do Romilda per serva humile, e sposa come m'impose il Rè.]</i>				
<i>Il Rè?</i>	(none)			high

³² Aureli, *Il Medoro*, 28-29.

³³ Minato, *Xerse*, 62-64. Note: this scene is given as III.12 in the libretto, but as III.13 in the score.

O ciel, ch'ascolto?	1 st /present	(experiencing shock)	surprise	very high
[Non sete voi vi piace d' accettarla in consorte?]				
<i>Altra non amo.</i>	<i>1st/present</i>	<i>confirming (answering)</i>	<i>surprise/happiness</i>	<i>very high</i>
[E per ciò qui veniste?]				
<i>Altro non bramo.</i>	<i>1st/present</i>	<i>confirming (answering)</i>	<i>surprise/happiness</i>	<i>very high</i>

Ex. IX.3: Monteverdi and Busenello, *Incoronazione II.7*.³⁴

Text OTTAVIA OTTONE	Verb Person/Tense	Action	Affect	Intensity of Affect
[Voglio, che la tua spada/Scriva gl' oblihi miei/Alla tua cortesia/Col sangue di Poppea; Vuò che l'uccida.]				
<i>Ch'uccida chi?</i>	<i>1st/ subjunctive</i>	<i>asking for clarification</i>	<i>confusion or surprise (negative)</i>	<i>high</i>
[Poppea.]				
<i>Poppea?</i>	<i>(none)</i>	<i>asking for clarification</i>	<i>confusion or surprise (negative)</i>	<i>very high</i>

Ex. IX.4: Cesti and Cicognini, *Orontea I.9*.³⁵

Text ORONTEA ALIDORO	Verb Person/Tense	Action	Affect	Intensity of Affect
Fà ciò che vuoi,	2 nd /imperative	ordering	love	medium
pur che da me non parta.	2 nd / subjunctive			
[Comanda qual mi vuoi, seguace o scorta.]				
Vieni: resta: nò, sì;	2 nd /imperative		confusion	high
O Dio son morta.	1 st /present	realizing (discovering her emotional state)	confusion/surprise (negative)	very high

³⁴ Busenello, *L'incoronazione di Poppea*, 41-43. This scene is given as II.9 in the libretto, but as II.7 in the Venetian manuscript score.

³⁵ Cicognini, *L'Orontea*, 22-23.

Ex. IX.5: Lucio and Aureli, *Medoro* I.13.³⁶

Text MIRALBA EURISTO	Verb Person/Tense	Action	Affect	Intensity of Affect
Euristo oh Dio pavento/Di momento in momento	1 st /present	worrying	fear	high
Di veder il nemico entro le mura,	infinitive			(rising)
E che Medoro cada/Miserabil trofeo dè la sua spada.	3 rd /subjunctive			
<i>[E pur anco ostinata ad amarlo voi sete,/Nè discoprirli il vostro ardor volete?]</i>				
Temo, che mi rifiuti.	1 st /present	answering	fear	high

Ex. IX.6: Lucio and Aureli, *Medoro* III.11.³⁷

Text BRILLO EURISTO ANGELICA	Verb Person/Tense	Action	Affect	Intensity of Affect
Soccorso, aiuto ò Cavalieri arditì.	(none)	calling for help	fear	very high
<i>Regina siam traditi:</i>	1 st (pl.)/present	sounding the alarm	fear	high
<i>Dà la porta più antica/Dè le mura assediate/Entra nè la Citate/Senza ostacolo alcun l'Hoste nemica.</i>	1 st /present			
<u>Ahimè, che fà Leomede?</u>	3 rd /present	asking	fear	high

Ex. IX.7: Cavalli and Minato, *Xerse* II.12.³⁸

Text ELVIRO	Verb Person/Tense	Action	Affect	Intensity of Affect
Me infelice!	1 st /(implied) present	complaining	sadness	high
hò smarrito il mio Signore.	1 st /recent past			
Ma mi confesso reo?	1 st /present (reflexive)	changing his mind	sadness/annoyance	medium

³⁶ Aureli, *Il Medoro*, 29.

³⁷ Aureli, *Il Medoro*, 67.

³⁸ Minato, *Xerse*, 37-38. Note: this scene appears as II.12 in the extant score, but as II.11 in the libretto.

son pazzo à fè:	1 st /present			
Egli hà smarrito mè.	3 rd /recent past			(falling)
Forse per questo Ponte ei se n'andò:	3 rd /remote past (reflexive)	looking for Arsamene	sadness (or calm)	low
Nò, ch'io no'l vedo, nò.	1 st /present (reflexive)			
Mà qual adombra il Ciel repente nubilo?	3 rd /present	noticing approaching danger/describing	fear	low
L'onde fremono,	3 rd (pl.)/present			(quickly rising)
L'aria sibila.	3 rd /present			
Vacilla il ponte,				
e fà danzar il piè,				
Pietà, pietà Nettuno: ahimè, ahimè!	(none)	trying to survive		high
Tutto si spezza il Ponte,	3 rd /present (reflexive)			
e non poss'io	1 st /present			
Tornar al lito: oh Dio!				(rising)
Cieli s'il mio morir punto v'incresce	3 rd /present (conditional)	Making a joke (dark humor)		
Cangiatemi in un pesce.	3 rd (pl.)/imperative (reflexive)			
Mar di quà, mar di là,	3 rd /(implied) present			
Questo, che mi sostiene lacero avanzo		noticing the bridge breaking up		
Tosto s'affonderà,	3 rd /future (reflexive)			
Chi mi soccorre? chi per carità?	3 rd /present	calling for help		extreme
I lampi m'acciecano,	3 rd (pl.)/present (reflexive)			
I folgori m'assordano,				
Quante montagne d'acqua/Sorgon di quà, di là:	3 rd (pl.)/present			
Chi mi soccorre? chi per carità?	3 rd /present			

Chapter X: Affective Depiction in the Lament and the Mad Scene

Ex. X.1-6: Monteverdi and Busenello, *Incoronazione I.5*.³⁹

Text OTTAVIA	Verb Person/Tense	Action	Affect	Intensity of Affect
Disprezzata regina,	3 rd /past	complaining	sorrow/confusion	high
del monarca romano afflitta moglie,	3 rd /present			(rising)

³⁹ Busenello, *L'incoronazione di Poppea*, 17.

che fo, ove son, che penso?	1 st /present	asking	confusion	high	
O delle donne miserabil sesso!	(none)	reflecting on women’s lot in her society	sadness/anger	medium	
Se la natura e ’l cielo	3 rd /present (conditional)			(rising)	
libere ci produce,					
il matrimonio c’incatena serve.					
Se concepimo l’uomo,					1 st (pl.)/present (conditional)
al nostro empio tiran formiam le membra,	3 rd /present				high
allattiamo il carnefice crudele					
che ci scarna e ci svena,					
e siam forzate per indegna sorte	1 st (pl.)/present (conditional)				
a noi medesme partorir la morte.					
Nerone, empio Nerone,	2 nd /present	accusing Nerone	anger		
marito, o Dio, marito					
bestemmiato pur sempre					
e maledetto dai cordogli miei,					
dove, ohimè, dove sei?		imagining Nero’s pleasure with his mistress	anger/jealousy		
In braccio di Poppea					
tu dimori felice e godi, e intanto					
il frequente cader de’ pianti miei				evoking <i>concettismo</i>	sorrow/anger/jealousy (returning gradually to unmixed sorrow)
pur va quasi formando	medium				
un diluvio di specchi, in cui tu miri	3 rd /present				
dentro alle tue delizie i miei martiri.		2 nd /present			
Destin, se stai là sù,	2 nd /present: Giove	revolting against a deity (Destin)	anger	very high	
Giove ascoltami tu:	2 nd /imperative	revolting against/commanding a deity (Giove)			
se per punir Nerone	2 nd /present (conditional)	accusing Giove of weakness/cruelty		(rising)	
fulmini tu non hai,				extreme	
d’impotenza t’accuso,	1 st /present				
d’ingiustizia t’incolpo.					
Ahi, trapasso tropp’oltre e me ne pento.		realizing she has blasphemed/repenting	fear/sorrow	falling	
Supprimo e sepelisco		resigning herself	sorrow	very high	

in taciturne angosce il mio tormento.				
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Ex. X.7-10: Cavalli and Faustini, *Egisto* II.5-6.⁴⁰

Text	Verb Person/Tense	Action	Affect	Intensity of Affect	
CLIMENE					
LIDIO					
Clori Clori vezzosa? e di Climene/Hor più non ti sovieni?	2 nd /present (reflexive: 2 nd)	repeating Lidio's words	anger or sadness	high	
[Che miro? invida sorte/Per turbarmi il diletto/Tratta hà costei da le servil ritorte]					
Così accogli la sposa?	2 nd /present (sometimes reflexive: 2 nd)	asking/remonstrating	anger or sadness	high	
Così accorri,		accusing		(rising)	
e m'abbracci,					
E di mia libertà festeggi,					
e godi?					
Trà le colpe tù aggiacci/De le svelate frodi:	3 rd /past imperfect		anger/sadness or sorrow		very high
Quanto, quanto era meglio/Servire incatenata/Al barbaro Signore,					
Che vedermi, oh dolore./In libertà gradita					
Da te crudel tradita.					
[SCENE II.6]					
Ah miscredente ah ingrato,	(none)	condemning Lidio	anger	very high	
Non hà flagel Cocito/Egual al tuo peccato:	3 rd /present				
Inventi pure, inventi/Novi stratii, e tormenti,	3 rd /subjunctive				
Il giudice d'Averno,/Che non potrà in eterno	3 rd /future				(rising)
Con feroce martire/Le colpe tue punire,	3 rd /infinitive				
Troppo è grave il tu'errore/ O Lidio traditore.	3 rd /present				
Piangete occhi dolenti,	3 rd (pl.)/ imperative	ordering/requesting	sorrow		
E al flebil pianto mio/Pianga la fonte, e il rio;					
Articolate accenti/Frondose, e mute piante					
De'miei casi infelici/Selvaggie spettatrici.					
E narrate pietose	3 rd (pl.)/ imperative	ordering (new topic)			

⁴⁰ Faustini, *L'Egisto*, 42-45.

A chi di quà se'n passa/L'empia mia sorte, ahi lassa,				extreme
E l'altrui tradimento;				
Al mesto mio lamento/E progne, e Filomena/ Accompagnino i loro/Queruli, e tristi canti.				
Ah simplicette amanti/Non credete à promesse	3 rd (pl.)/ imperative (new direct object)	warning	sorrow/anger	extreme
Di giovane amatore./Ch'hà volubile il core,	3 rd /singular			
E la sciagura mia/De suoi spergiuri esempio hora vi sia.	3 rd /subjunctive			

Ex. X.11-13: Cavalli and Faustini, *Egisto* III.5.⁴¹

Text EGISTO	Verb Person/Tense	Action	Affect	Intensity of Affect
Celesti fulmini./Onde vastissime./Cupe voragini./Leoni Getuli./ Abbrusciatela, Sommergetela, Inghiottitela, Divoratela. Fermate, deh f[e]rmate, Non l'offendete nò non l'oltraggiate.	2 nd (pl.)/imperative (reflexive: 3 rd)	ordering Clori's destruction	anger	extreme
Ma che vivrà? si si	3 rd /future	issuing new order (changing his mind)	anger/sadness (repenting)	medium
Involatela al dì. Abbrusciatela, [etc.]	2 nd (pl.)/imperative (reflexive: 3 rd)			
Germogli della terra./Ch'hor vestite di verde i tronchi, e i rami Ond'io l'alma ne spoglio, Se fradicaste il piede/Per gir veloci ad ascoltar del Trace/Le canore querele, e i mesti canti, Le foglie pullulanti Concertite in orecchie, e i miei dolori	2 nd (pl.)/present 1 st /present 2 nd (pl.)/present (conditional) 3 rd (pl.)/gerund 2 nd (pl.)/present	addressing the plants around him	sorrow	medium (rising)

⁴¹ Faustini, *L'Egisto*, 70-71.

Udite prego, udite aspri, e maggiori.				
Non mi nega a l'inferno/La sospirata moglie,	3 rd /imperative (reflexive: self)	complaining	sorrow/anger	high
Più caro seno accoglie/La mia donna incostante	3 rd /present			
Ah che ne dite ò piante?	3 rd (pl.)/present	asking		
Ceda pur ceda, oh Dio/Del Lirico il cordoglio al duolo mio.	2 nd /imperative	begging	sorrow	very high
Ira guerriera ardita/Calpesta amor, calpesta,	2 nd /imperative (new object)	ordering	anger	extreme
E in questo petto desta/Incendio tal,	3 rd /subjunctive			
che cada/In polvere converso/L'idolo di colei,	3 rd /recent past (reflexive: self)			
Che m'è fatta nemica, e pure ancora	3 rd /remote past		anger/love	
Il mio cor, reso à me ribelle, adora:	2 nd /imperative	ordering (new focus)	anger or anger/sorrow	very high
Ah cor malvagio, ah core/Fuori di questo petto,	1 st /present			
Che non vò dar ricetta à un traditore;	2 nd /imperative	reprimanding		
Ah cor malvaggio, ah core/Esci via, via,	2 nd /present			
che tardi,	2 nd /imperative			
Over spegni quel foco	2 nd /present			
onde ancor ardi.	2 nd /imperative	ordering (new focus)	sorrow	high
Amor sospendi i vanni,	3 rd /recent past (reflexive: self)			
Odi le voci mie,	2 nd /present			
M'hà tradito costei,				
Castigarla tù dei:		asking	sorrow/anger	very high
Tù ridi?				

Ex. X.13-14: Cavalli and Faustini, *Egisto* III.9.⁴²

Text	Verb Person/Tense	Action	Affect	Intensity of Affect
EGISTO				
Io son Cupido,	1 st /present	introducing himself (as Cupid)	happiness	high
Che per la terra/Vò mascherato,				
L'arco dorato/Porto nel ciglio,				
Io son vermiglio				

⁴² Faustini, *L'Egisto*, 85-91.

Non mi vedete?	2 nd (pl.)/present	asking		very high
Per vagheggiarmi/Donne correte.	2 nd (pl.)/imperative	ordering		
Oh Dio non è da credere	3 rd /present	laughing		
Quanto mi fate ridere.	2 nd (pl.)/present	fleeing, inciting others to flee	fear	high
Ohime fuggiamo, ohimè,	1 st (pl.)/imperative			
Egli viene di là,	3 rd /present			
Nò nò fermate il piè,	2 nd (pl.)/imperative		fear/happiness	extreme
Siete, siete pur sciocchi, ah ah ah ah.	2 nd (pl.)/present			

Chapter XII: The Physicality of Emotion in Seicento Thought

Ex. XII.1: Cavalli and Faustini, excerpts from *Egisto* III.1.⁴³

Text LIDIO CLORI	Verb Person/Tense	Action	Affect	Intensity of Affect
È grato il penare,	3 rd /present	reflecting on an affect (love)	love/happiness	medium
è caro il languire,				
è vita il morire				
Per bella pietosa./Per bella amorosa.	(none)	rejoicing (declaring triumphantly)	love/happiness	(rising)
<i>Ogn' hora più festosa/ Io me ne vado Amor</i>	1 st /present			high
<i>D'haverti fatto tributario il cor</i>	1 st /recent past (reflexive: 2 nd)			
<i>È là tua signoria/Tirannica non già, ma dolce e pia.</i>	3 rd /recent past			

⁴³ Faustini, *L'Egisto*, 58-61.

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